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1940

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STARTING LIFE OVER AGAIN

*A WORD TO REFUGEES, WITH OVERTONES FOR
AMERICANS, BY A DISTINGUISHED IMMIGRANT*



WITHIN the last two years or so thousands of Americans have given affidavits of support to relations, friends and comparative strangers. Most of them were only too proud to offer the freedom of their country to those whom they knew to be robbed of their liberty and of their very chance of life. They gave them gladly—certain that they were doing the right thing by the immigrants and by their own country.

In most cases, though, they were convinced that with giving the affidavits, their duties to the immigrants had ceased. And as far as financial obligations go, their duty certainly had. For what more can anyone give than the chance of starting life anew in a great and free country full of boundless possibilities?

And the less help of a financial kind is given the sooner will the immigrant be forced to adjust himself to the country of his adoption. For this he will have to do. But

there is one more thing the giver of affidavits might yet give: Help to acquire the new mental outlook necessary to those who have to face a new life in a new world.

Few Americans realize what mental readjustment is necessary for a European who, in middle age, is faced with the problem of starting life anew in a world so surprisingly strange to him. May I therefore, as a European who has striven to make this readjustment, speak from my heart and my experience? Here is what I would say to the refugee who has arrived upon the American shore:

I suppose it is only natural that when you have managed to come out of concentration camp alive, when you have been granted permission to stop washing the sidewalks of your home town, when you have finished cleaning the black boots of those who try to kick you, when your quota number has eventually come up, when you have at last set foot on

American soil and blessed the free earth you stand on—it is only natural to feel that all your troubles are over, that at last the air you breathe is free, that you have come out of a nightmare into a beautiful morning full of sunshine, and that life again has a meaning.

I am afraid, though, that it won't take you very long to find out that you are in for quite a pack of trouble yet. They are going to be different troubles than the ones you have just managed to escape. The troubles that will be facing you now will be much less tangible, but they will be very real difficulties nevertheless: The troubles of adjusting yourself to a new world, part of which you are now to become.

From the moment you set foot on American soil, you will have to try to stop being a refugee and earnestly strive to become an immigrant. And that will turn out to be anything but easy, for the mentalities of the two happen to be diametrically opposed. The refugee with every fiber of his being lives in the past and the immigrant lives only in and for the future. To cling to the mentality of a refugee has often been tried before, but never successfully, for on pity alone no one has ever been

known to exist for any length of time.

To the European immigrant, the trouble with America will primarily be that it is inhabited by white people, people who on first sight don't differ from him. Things would be terribly simple if Americans weren't white but green, for instance, for then no one for a moment would get the idea into his head that they might not be different, that they might, after all, be exactly like Europeans.

As it is, the immigrant goes on living on the assumption that they are Europeans until he suddenly is brought up with a jolt, when, in one way or other, he discovers that America happens to be inhabited by Americans and that Americans do happen to be different. Those differences might for quite a while escape your notice, for they are very subtle but nevertheless terribly, smartingly real.

The most apparent problem, but the least important of them all, is the language problem. Least important of them all, I say, because an Englishman today probably will find the necessary mental readjustment more difficult than practically any other European, notwithstanding the fact that he does happen to talk more or less the same language.

More important is it for the European to learn the new rules of the game of life as played in America. They are different from the rules he was used to in the part of the world from which he came.

For one thing, life in America is practically without any background. In Europe one's first aim was to fit oneself into a life that went on all around one, governed by strict rules, conventions and rituals. In Europe everybody seems to have a standing in life, everybody, high or low, belongs somewhere, fits into some sphere, some social or traditional strata. In America, no one belongs. There are no social or traditional fences which cannot be climbed. Everybody can rise to a place, and come crashing down to any place too.

You, the European immigrant, will have to weather the shock, whether you like it or not, of the discovery that America does not possess a ritual of life to which you will be able to adapt yourself. Life in America, in spite of its very high state of civilization, is still something very raw, something beautifully new, something which you can yet model to your liking. And even if you should prefer not to model your own life here, you will have to. For there is no hiding away in a nook of your own, there

are no grooves into which you might fit, there are no walls against which to stand.

Life in America does not know the security which you are used to, and it happens that the insecurity of American life is the one great motive power behind it, making its great successes possible. Every position, and be it the seemingly strongest, is constantly being challenged. Hardly anything is definitely established.

You may consider it surprising that the American conception of life should be so different from the European, for were not they who set up the American civilization Europeans? Yes, but they were Europeans who no longer could stand Europe, who were sick of it, who were sick enough of it to leave everything behind which they possessed and to start life anew in a wild, unknown continent, a life of which they knew nothing except that it would be a free life all of their own.

And here let me make a remark which, I think, is important enough even to risk drawing the accusation upon me that what I say is in very bad taste: You, the immigrant of today, were not given a choice. Almost certainly you emigrated because you had to go, because it would have meant

death or life-long torture if you didn't.

The fact that you were not faced with any alternative, that you were not left with any choice, may produce a kind of resentment within you, a resentment which might turn against the country which you are thus "forced" to live in. How it does, the psychiatrist will be able to explain, not I. You are left with an empty place in your heart, you go on longing for what you have not given up voluntarily, in fact you remain the perpetual refugee. That won't do any harm to America, though it will prevent you from becoming an asset to it, but it is bound to break you, eventually, body and soul.

Europeans suffer from many misconceptions about America. Far too many, as you will find out after you have lived here for a very short while.

For one thing, Europeans believe that in America time is money. If the inference is that Americans, therefore, have no time, it is all wrong. Americans have no end of time. They hurry from home to the office and they hurry from the office back home, but that is the only time they do hurry. The pace of American life stopped being hectic years ago. Today,

things take just as long in America as they do in Europe. Longer maybe, for by hurrying to and from their offices, Americans have saved so many minutes that they have more time to spend on other things.

Europeans, furthermore, have conceived the idea that America and everything American is standardized. And so it often is. But before you really get acquainted with America, you will be in for the greatest surprise of your life. You will discover that America has basically more individuality than any other country in the world. The ideal of self-reliance and individualism has thrived best in America.

Europeans are convinced that Americans are an extremely child-like and naïve people. If you get down to it, though, you will find out that it is not naïveté but the faith in humanity which Americans, for some unknown reason, still possess, that gives you that impression.

To be any good in America at all, you will, yourself, have to adopt that faith in humanity. And it won't do you any good to acquire it only provisionally. Retaining that faith until you have been let down and then discarding it is no great feat. To retain it

through all failures and through all disappointments, to retain it because you can't help it, to retain it because life, as you know it, would lose its meaning without it, is one of America's fundamental characteristics.

Europeans believe that life in America is brutal, but I wonder if life is less brutal anywhere else. Perhaps it is only camouflaged better in other parts of the world. At any rate, America has no pity for old age, for inefficiency, for lack of success. Unless you are successful, unless you remain efficient and stay young, life will throw you out into its back yard and leave you to die and rot. The car dumps strewn all over the United States are quite symbolical of the American spirit.

You will have to acquire the necessary toughness, a toughness shorn of the fear of stepping on someone else's toes, a toughness adorned with a perpetual smile. Humility is the one thing for which America has no room.

The European commercial form of life has led to the idea that money is easiest to be made where money is. This, for America, is decidedly untrue. This misconception is the main reason why most immigrants stick to the big cities, hang on to New York, Philadel-

phia and Chicago for all their worth.

It is a mistake, though, to believe that rewards are surest where people sit on top of one another and where money is piled up. Money is most easily made where the opportunities are greatest, and once you get a taste of that pioneer spirit, you will take the plunge, pack up your bag, and forge ahead into the remote places of the vast continent that still lie all around you. You will go out and build yourself your own life, make your own empire, or dig your own grave, with your bare hands or with your unaided brains, out of one or the other of the countless possibilities which this country yet offers.

Europeans still think of America as the land of milk and honey. I am afraid that this, again, is a misconception. America happens to be the land of hard work, harder work than anywhere else in the world, and of higher awards than anywhere else in the world. Nowhere else is the reward so tied up with the true value of your work.

Nothing anyone did or was in the Old World counts. Whoever steps ashore this side of the Statue of Liberty must start right in again at the very beginning. He who doesn't will very soon find out

that he has made a mistake. I know it is rather a tall order to ask a fully grown man to start again where he started when he was eighteen. But I am afraid that that is exactly what he will have to do.

America, as I said before, is not a country that has patience with failure. Of all places, it will least of all do in America to feel or look desperate. Even if you are desperate, don't give yourself away. One of the most important things to learn in America is to smile—to smile continually from the time you get up to the time you go to sleep.

Don't, because you are faced with the task of changing your world and with changing your mental outlook, be ashamed of what you are. Don't try to hide it and don't lose the just pride in your descent. Don't try to shed your skin and slip on a new one, for usually the new one doesn't really fit. One's tradition isn't a thing one can get rid of without destroying oneself.

America has so far managed to

SHAVIAN

At a "cause" ball Bernard Shaw invited a rather unprepossessing dowager to dance. "How good of you," twittered his partner, "to single out such an insignificant person as

get along quite well without you. America will be only too glad to accept anything of value which you have to give it, but it would be a great mistake to believe that America is naive enough to accept everything you may try to palm off on it. Americans, by instinct more than by knowledge, well know how to differentiate between a fake and the real thing, and unless you have something real to offer, America is certain sooner or later to let you down with a crash.

If in time you have succeeded in acquiring the new mental outlook so necessary for American life, a whole world lies ahead of you, full of tremendous possibilities. Remember that nothing is impossible for you in America. You can climb to anywhere, you can fill any post, except the one of President of the United States, and I shouldn't shed any tears about that, for I hear that F. D. R.'s job is not such an enviable one after all.

—COUNT FERDINAND CZERNIN

CHARITY

"myself for a dance." Shaw bowed gallantly from the waist and replied, "Indeed, milady, if I am not mistaken we are at a charity ball."

—ALBERT BRANDT

SO SAYS THE LAW

Things Blackstone Never Knew

PUZZLING, indeed, is a recent special ruling by Georgia's department of labor on those deserving of unemployment compensation. "One who is absent from work on account of being arrested and jailed, if convicted, cannot be said to have good cause for failing to report for work."

If you take a bath in a washtub does that make a bathtub of the washtub? Owners of East Side tenements, protesting the bathtub tax assessed by the city, appealed to the Appellate Court. Their tenements didn't have bathtubs, they explained. Washtubs, yes. And they were glad to pay the much lower washtub tax. But if tenants took baths in the washtubs, that wasn't to be regarded as their fault or responsibility.

Certainly not, said the Appellate Court. A washtub was still a washtub, no matter to what use it was put. "The fact that a passenger car is used occasionally to transport items other than personal baggage does not make it a truck."

PLEASE, petitioned shocked citizens of Flatbrookville, Sussex County, New Jersey, of State Commissioner of Alcoholic Beverages D. Frederick Burnett, do not grant Emmet Welter a liquor license. He wants to turn an

old church into a dance hall with drinking on the side. But a vacant church is only an unoccupied building, it was decided. And if Mr. Welter would remove the Gothic doorway and the window frames, which endowed the building with its religious atmosphere, there was then no further reason why the license should not be granted.

WHEN Mrs. Rose Reginsky of New York City sent Mrs. Catelina Muccia a nose-to-thumb greeting, the latter haled her into court. To Magistrate Michael A. Ford, sitting in the Harlem court and before whom the embattled ladies appeared, nose-thumbing's rating as a provocative affront depends on the relative positions of "Thumbee" and "Thumber" at the time of the thumbing.

"In this case," he ruled, "the defendant, the 'thumber,' was at the bottom of the stairs and retreating, whereas the one thumbed at was at the top of the stairs, or at a distance of about ten feet away. Under such circumstances I do not think it invited a conflict."

So the summons was dismissed. Nose-thumbing, at a distance, is evidently not a wage to baffle but a legal, peace-abiding gesture.

—ARTHUR R. CHILDS

THE ORIENTAL GAME OF "GO"

AN ANALYSIS—PERHAPS—OF THE PSYCHOLOGY
BEHIND THE JAPANESE ADVENTURE IN CHINA



OUT here in Tokyo there is one thing that no war can disturb, no crisis bring to a conclusion—a thing which may in fact be a key to the China war itself. I realized this the other night when I was taken to a party in one of Tokyo's sumptuous restaurants which caters to tired business men in a man's country.

We were to join some fifty other diners at the sort of grand banquet the Japanese delight in. As we entered a large matted room there were several pairs of gentlemen in one corner surrounded by admiring groups. The gentlemen sat cross-legged on the floor, and between each pair was a squat little table about a foot high, its surface marked out in squares.

My friend and I joined one of the groups.

"What are they doing?" I asked as one of the gentlemen gravely placed a black button on an intersection and his opponent responded with an impassive grunt.

"They play 'Go.' Very interesting game. I think so." And he added his own murmur of approval to that of the group as the opponent placed a white piece on the board, then subsided into dignified inactivity.

"Something like chess?" I hazarded.

"Oh no," he said. "Not so simple. I think so."

I looked at the table again. The surface was marked with nineteen parallel lines going north and south, nineteen other lines going east and west. At the moment all was quiet on both eastern and western fronts. The pieces looked like double convex lenses and they were slapped down on the intersections rather than in the squares—a bit of typical Oriental perversity.

"How many of those?" I asked.

My friend indulged in strenuous arithmetical translation. "Three hundred sixty-one," he said. "Same as number of intersections."

"I suppose you wouldn't be comfortable in the Orient unless things were crowded," I said.

"Oh, sometimes only use two hundred fifty," he said.

I looked at the board. It was sparsely populated — practically uninhabited. There seemed to be only a hundred pieces or so, and the players were in no hurry to increase the count. Chess, I thought, would never gain favor here. Too undignified in its mad haste. I could make nothing of the plan by which the pieces were laid down, so I turned to my friend again.

"Very simple," he said. "If you learn the rules."

"It has rules, does it?" I said. "That must help—some. What are they trying to do?"

"They try to capture more of the playing field than the other man. Man who captures most territory wins."

It suddenly dawned upon me that our failure to understand what is going on in China is due to our ignorance of the Oriental game of "Go." The Japanese are going it in China, as the Chinese well understand, being inveterate players of "Go" themselves.

"Could you explain," I ventured, "how they decide what to do? They seem to put their pieces down anywhere that suits them."

"They must try to surround the other. Man who surrounds most of the board wins. We measure the territory by counting the empty spaces that are captured."

"Oh," I said. "The way you're doing in China. Are your generals fond of this game?"

"Oh yes, very much. They play it all the time."

I looked at the board again. There were concentrations of pieces in all four corners but no one seemed to be getting anywhere in particular. The players were quite pleased with the situation nonetheless. They drew their pieces from the black jars at their sides and slapped them into place just as if they knew what they were doing. But neither seemed to do much surrounding.

"Why don't they try bombing?" I suggested.

But my friend rejected this idea. "We say this is the battle between black crow and white heron," he explained.

"Which side are you rooting for?"

"Rooting?" He looked puzzled. "Oh—crows win. I think so. Crows win," he repeated, and began to laugh without restraint. I smiled uncomfortably, thinking that I must have missed a bit of very delicious Oriental humor.

"Very funny," he explained after getting his face straightened out to the point where he could use it. "Crow in English is black bird. *Kuro* in Japanese means black. You see?"

I saw. The Japanese are tremendously fond of puns, and an international pun like this might be the making of a man.

Waitresses began to bring in the food now, setting it down on the little tables not much more than a foot high which were spread about the large room. Still the game went on.

But finally the observers began to move away toward the dining tables. As I looked back over my shoulder the players too were rising.

"Have they finished?" I inquired. "Who won?"

"Oh no, they do not finish so quickly. This game started long time ago. I saw some of it at a banquet last week."

"Then they won't finish tonight?"

"Yes. I think so."

"After dinner?"

My friend looked puzzled. I remembered then that you must never ask a Japanese a negative question, because he will always say "yes" when he means—when we mean, at any rate—"no."

I tried again. "When will they finish?"

"There is no hurry. Maybe some other time they meet. I think so."

"What do they do with the board in the meantime? Keep it in a safe?"

"Oh no. They remember where the pieces are. They put them all back next time."

I made a mental note never to owe anything to a Japanese.

"Then how," I persisted, "will they decide when the game is over? Or doesn't it ever finish?" I began to wonder whether the Japanese mind was not cluttered with thousands of remembered "Go" games uncompleted, waiting to continue whenever a player happened to meet one of his opponents.

"It is over," he assured, "when both of them cannot get any advantage by playing any more."

When I got home I laid out my map of China with nineteen lines running north and south, nineteen east and west. After rereading Oriental history and taking a few lessons in "Go" I intend to present the first understandable analysis and forecast of events in China.

I think so. —BRADFORD SMITH

MY BROTHER BECOMES A STAR

GIVING AN HONEST ACCOUNTING OF "HOW IT FEELS" TO BE JAMES STEWART'S SISTER



SOMETIMES people say to me, "It must be fun to have a brother in the movies." It is fun. It's so much fun I want to write about it, although perhaps I shouldn't.

Jim went to Hollywood four years ago. The night before he left, I drew him off into a corner of our living-room and said, "Now please, Jim, write me nice long letters and tell me all about Hollywood and the stars."

Jim wrote me nice long letters telling me how marvelous the climate was, how many pounds he had gained, and what a wonderful little model airplane he was building. It would fly all by itself for fifteen minutes.

"But Jim," I implored, "what are the stars like? What do they look like?"

"You should see how many cats I have," he rambled. "First I had six, and yesterday when I counted them there were twenty-four!"

So I gave up. Jim's in the movies, but I don't know anything

about Hollywood. All I can do is read the fan magazines conscientiously every month, and talk to friends who once lived beside a girl who used to be in pictures!

When Jim's first movie, *Next Time We Love*, with Margaret Sullavan, opened in Pittsburgh, Mother and I drove in to see it from Indiana, Pennsylvania. Dad stayed at home, worrying. Reaching the city, we parked the car, had lunch in silence, and walked steadily to the Alvin Theatre.

"What is playing now?" I whispered to the attendant.

"*Next Time We Love*, with Margaret Sullavan and James Stewart," he boomed.

I looked at Mother. Her face seemed to have paled a little.

"Are you scared, Mother?" I asked.

"Not at all," she said in a strangled tone.

Holding on to each other, we made our way down the aisle of the theatre, and found our seats.

Suddenly there appeared on the screen a close-up of Jim, in his own tweed suit, his own polo coat, and his own terrible hat. His face seemed too large to me — so awfully *large*. I wondered why the audience didn't gasp in surprise, but there was no sound. I looked around nervously at the upturned faces. Did they like him? Did they think he was any good? I felt strangely fierce. Could it be possible that they wouldn't like him?

Quite suddenly the man sitting behind us said loudly, "Who is that kid?"

I felt Mother stiffen. How magnificent, if she would turn to him and say, "That, sir, is my son!" And I wondered in a quiet sort of terror if she would. But she resisted the impulse beautifully.

It was late when we arrived in Indiana, and as we turned into our driveway, the headlights fell on Dad standing by the garage, his dog beside him. He opened the car door.

"Well," said Dad in a voice gruff with suspense, "how was he?"

Several motion pictures—*Rose Marie*, *Speed*, *Small-Town Girl*, followed in rapid succession; and when, one day, Dad came home for lunch, a fan magazine under his arm, bearing a full-page pic-

ture of the lanky young Princeton boy who was beginning to be noticed a little in Hollywood, we realized—incredible though it was—that Jim was "in the movies."

Option time approached at the studios, however, and Jim's letters became skeptical. Since his successes had been modest, he wrote, they might not renew his contract.

"If they take up your option, Jim," I wrote, "please send me a record for my new victrola."

Weeks passed, and there appeared in the mail one day, a package from Hollywood for me. I tore it open, discovering not one record, but dozens of records—Bing Crosby and Ray Noble, Richard Wagner and Bach! Coming home that evening, Dad heard, blocks away, the *Ride of the Valkyrie* booming triumphantly.

Letters slowly drifted in. An old acquaintance of Mother's in Iowa had seen a movie last night with a Stewart boy in it; he wasn't related in any way, was he? A classmate of Dad's wrote from Shanghai; that wasn't the same serious little boy in glasses he had seen at Princeton reunions fifteen years ago, was it?

We became movie-fans. Picture magazines overran our house. We read about the stars, what their favorite colors were, and

what they liked to eat for lunch. In our home, *Photoplay* had replaced the *Atlantic Monthly*—irrevocably.

The following year, I came to New York to live with my sister, Doddie, who was studying art. By some chance, a newspaper heard that we were here and sent a reporter around to our apartment to see us. We were thrilled. Nothing so glamorous as this had ever happened to us before. We were dismayed, however, that he found us in aprons hanging curtains and eating brownies sent from home. He was a good-looking young man, and very pleasant. We later learned that he had never seen Jim in a picture—never, in fact, went to the movies at all, and that he had been a reporter for just a week. But we got along perfectly that afternoon, and he even persuaded us to loan him a little snapshot of ourselves.

As he was leaving, I pleaded earnestly with him, "Please don't write a lot of crazy things. Just say that we're terribly proud of Jim."

He nodded sympathetically and left. Elated, we hung the other curtain and finished the brownies.

A few weeks later Doddie burst into our little living-room with the article. It was inclosed in a letter from Mother, the tone of which

was one of wonder and reproach. We read the article and were staggered. Doddie hid it immediately, and we never have mentioned it since then. I do remember, however, that in the snapshot we were colored girls, and that Doddie was recorded as having said that acting was the sparkling, bubbling wine of life. That good-looking pleasant young reporter had better not come to our house ever again, because we're mad at him.

Slowly Jim's star rose in Hollywood, while Mother and Dad in Indiana and Doddie and I in New York looked on in happy amazement. It was hard to believe that Jim was really a movie actor. And always, we kept our fingers crossed lest tomorrow, or the next day, this lovely, fantastic little bubble would burst.

Meanwhile, he was working hard, appearing in more and more pictures. *Seventh Heaven*, *Of Human Hearts*, *Vivacious Lady*, and *Shop Worn Angel* all opened in New York, and to each first showing, Doddie and I went, never without a certain weakness in the knees, a certain flutter in the stomach; and when I am quite old, I think I shall remember clearly some of those evenings.

It is a desperately cold night.

Doddie and I scurry along in the bitter wind, past Radio City. We are on our way to see Jim's new picture which has just opened at the Capitol Theatre.

"We should really go to Jim's movies in a taxi," I say, "and sweep in like regal ladies."

"We will next time," Doddie promises.

We reach Broadway and wait for the traffic. I glance up at Jim's name in lights, and so does Doddie, but we pretend not to notice it; and with the same inexplicable furtiveness, we buy our tickets and hurry up to the great balcony where we stretch out, smoke cigarettes, chew gum, and cry.

This Christmas Jim came to visit us here in New York, before we three went home for the holiday. It had been two years since he had been East, and we didn't realize that he would be recognized. When people stared at him as we strode down the street, Doddie and I tried to appear blasé; but it was undeniably exciting.

For three days we sailed around New York, doing exactly what we wanted to do, and having a wonderful time.

One evening, as we were leaving a night club, photographers

appeared in the lobby. "Get him with a girl," one of them whispered. I fled, but someone pushed poor Doddie and the two of them were snapped looking like frightened sheep.

Going about with Jim introduced to Doddie and me a type of person we never knew existed—the strange young man who raced down the street to shake his hand; the eager little girl who jumped on the running-board of the taxi and begged for an autograph "for Geraldine"; the aristocratic little lady who wished him a Merry Christmas on the Avenue. They seemed to me to be marvelous people—natural and spontaneous and charming.

On Christmas Eve, we had dinner at Ralph's. We ate there for sentimental reasons, for Ralph's had known us in other less cheerful days. It was there, six years before, that Jim and I had had a mournful Thanksgiving dinner. I had come down from Vassar, a green and sad freshman, and Jim, just out of Princeton, had a part in his first Broadway play, a piece called *Carrie Nation*. I had gone to the matinee that afternoon, and had sat alone in the half-empty theatre straining to distinguish Jim, who in the role of a bearded sheriff, appeared only in mob scenes.

And it was at Ralph's that a little later Jim and Doddie and I had stayed up late to read the reviews of his latest play, a Viennese drama named *A Journey by Night*. The opening had not been auspicious. In the second act, Jim had struggled so desperately to open a door, the set had swayed around him ominously. The audience ceased coughing and giggled cruelly, while Doddie and I, in our finery, sat in agony.

"James Stewart," remarked a critic that night, "is about as Viennese as a hamburger."

So we had dinner at Ralph's Christmas Eve for sentimental reasons. As the evening passed and sounds of carols and holiday merriment floated in from the street, we grew reminiscent and nostalgic and very wistful.

Jim had many stories to tell, the prize one being, I think, the Story of the Suspenders. This occurred on Jim's first visit to the Trocadero

in Hollywood. As he got out of the taxi his suspenders broke; and as he entered those gilded doors, his reflections were bitter: "Here I am almost a movie star, and here with me is a beautiful actress. It is a wonderful night, the orchestra is playing, and I am at the Trocadero. And what is happening to me? I am losing my pants."

Each of us was permitted to tell his favorite story, and each could scarcely wait for the other to finish. But it was growing late, and we had a train to catch.

"Oh dear!" I cried in an ecstasy of sentimentality, "isn't this all too lovely?"

Whereupon Jim withered me cruelly. I shall never forgive him.

"Now Ginny," he said, "don't get sensitive."

At midnight we boarded the train, exhausted and grouchy, and before we knew it morning had come. It was Christmas and we were home. —VIRGINIA STEWART

TOO YOUNG TO KNOW

TRISTAN BERNARD, known equally for his wit and for the work of his pen, visited the home of a friend who had become a doting father and, although a year had passed, had not gotten over the miracle. For hours Bernard was subjected to a stream of stories illustrating the brilliance of his

friend's off-spring. "Think of it," the proud father announced as the *pièce de résistance* of his repertoire, "today he looked at me and said 'Papa.'"

"Hmm," said Bernard, reflectively, "of course he is too young to know what he is talking about."

—ERNEST WALLIS

PORTRAIT OF HOYNINGEN-HUENE

A COSMOPOLITE, ARCHEOLOGIST, GENTLEMAN,
SCHOLAR—AND CRACKERJACK PHOTOGRAPHER



M^{R.} HENRY JAMES once said somewhere, that the province of art is "all life, all feeling, all observation, all vision."

If this is true, the singular Baron Hoyningen-Huene, amateur archeologist, chronicler of stones, and most distinctive of fashion photographers, is an ace proconsul in the province.

To measure his place, it is helpful to spade up two old figures in literary history—two of the arch observers. For Hoyningen walks with one arm around the shoulder of Sir Richard Burton, eclectic translator of the so-called *Arabian Nights*; the other crooking the absinthe glass of the fabulous Duc des Esseintes — cultivated, monastic hero of Huysmans' *raffine* novel about sensations.

Hoyningen looks like the Velásquez portrait of the blond and elongated Phillip IV of Spain—who observed that no two clocks ticked exactly alike.

He wears his face masked.

He has the scholarship, the linguistic flair, the love for the East and classicism that marked both Burton and T. E. Lawrence. He has the same discipline, the same passion for solitude and exotic escape.

He talks with pronounced style—easily, expansively.

His manner combines personal charm with the disinterestedness of the lions in front of the 42nd Street Library.

After ten minutes' talk in his living quarters—lined with modern paintings and polylingual books on the several arts—you sense two dominant qualities: (1) An infinite capacity for finely drawn pleasure; (2) integration, carefully-planned adjustment.

Of these, the second seems arbitrarily imposed—like composure at the foot of the guillotine.

* * *

Hoyningen was born in St. Petersburg, in 1900. His father was a Baltic Baron—a descendant



LUISE RAINER

of the Teutonic Knights who marched up the shores of the Baltic to save the natives from heathenism, heterodoxy . . . and

the burdens of owning their own land. His Detroit-born mother was the daughter of the American Ambassador to the court of Czar



HEAD OF A GIRL

Alexander III. Hoyningen went to school at the Imperial Lyceum, in St. Petersburg. Later in the Crimea. During the first revolu-

tion, in 1917, he fled from Russia —continued studies in England. Later that year, when the October revolution started, he signed up



STILL LIFE

with the British force sent out to liquidate Lenin. The less said about this, the better. Hoyningen at this parlous time was seventeen.

He was equipped by the British with an arctic outfit, presumably for service around Archangel. A mistake occurred somewhere in



SEATED GIRL

plans. He landed with his furs, on the sun-scorched shores of the Black Sea. After two years, Wrangel and Kolchak were de-

feated. Hoyningen became a sergeant. The expeditionary force went back to England. Hoyningen became a resident of France.

He lived in Paris—an *émigré*, without special training, without funds. Qualities in thinking began to crystallize—patterns set. According to a certain story, Hoyningen met an old school friend in Paris. The meeting was gay. Suddenly, Hoyningen fell over. He hadn't eaten in three days. When he got up, the friend struck him. "That," he said, "is for not letting me know."

The problem of living was acute. Odd jobs cropped up here and there. Hoyningen went to work for the Belgian government—inspecting railway ties in Poland.

He ran a restaurant on the Riviera.

He studied stenography and bookkeeping.

He worked as an extra on the movie lots in Paris.

His sister, in the interim, had opened a dressmaking establishment in Paris. Here, Hoyningen tried his hand at fashion drawings.

This led to fashion reporting. He attended the openings, learned to place celebrities at sight, learned to remember dresses. His memory bounded ahead. He developed an amazing facility for reproducing the gestures of people, for recreating the details of a dress.

In time he began making fashion drawings for *Harper's Bazaar*, de-

signing backgrounds for French *Vogue*'s fashion photographs.

One day, working in the *Vogue* studios, he waited vainly for the photographer. Models, backgrounds were set—no photographer.

"I decided," said Hoyningen, "I had to make the picture. Naturally, I was groping in the dark—and scared stiff . . ."

The picture was good, immediately published.

He decided to give up drawing—take up photography.

Steichen was then in Paris.

Hoyningen and Steichen met. There was instant *sympat*.

"Watching Steichen work . . . his assurance and his tremendous charm in handling people," Hoyningen said, "taught me more about photography than all the textbooks or any school. I consider Steichen the greatest photographer since the invention of the photographic medium."

It is interesting to note that Hoyningen himself is noted for his ability to handle people . . . for his speed, deftness, *éclat*. Yet, in talking about Steichen he unconsciously singles out the same qualities:

"I don't think there is any photographer," he said, "that puts as much psychology in his work as

Steichen. He is like a tamer in a circus with a pack of wild cats and lions."

But even in the beginning, Hoyningen was no parvenu to psychology. One day an ugly and vain dowager came for rapid glorification.

Light her as he would, turn her, twist her—there was no good angle. Nothing short of plastic surgery would do the trick.

Suddenly, Hoyningen remembered that in Paris, when fuses blow, only the electric company can do the repair work—and the company's men, with Gallic efficiency, never do today what is, even pleasanter tomorrow.

He blew the circuit. And that was that.

When Steichen heard about it, he said, "It's too bad the New York Edison Company isn't run by a Frenchman."

Hoyningen applied himself to the commercial specialty of fashion photography, working first for Condé Nast, then for *Harper's Bazaar*. Time pulled its quota of success. Today he is headsman to the field. Examples of some of his color work for *Harper's* are shown in these pages.

About his work, he is more than modest. "I can only learn by experience," he says, "not by theory.

I haven't a scientific mind . . . and I don't know anything about the technicalities of photography.

"It still is rather adventurous . . . rather hazardous."

* * *

Hoyningen's personal life out-marvels Aldous Huxley in his most bizarre moments.

He is said to have a will that can be turned on or off like a spigot, to swap silk for flea-bites without batting a lash.

Part of each year he lives like a pasha at "Dar Essurur"—his villa in Tunis, overlooking the Gulf of Hammamet. Part of the year he is on permanent safari.

Designed by himself, in Tunisian peasant style, his Hammamet place looks like something out of a miniature by the famous Kamal ad-Din Bihzad of Herat, "Marvel of the Age."

The ceiling of each room is cross-vaulted, in the old Roman manner; the floor tiled. Quiet pools carpet the courts.

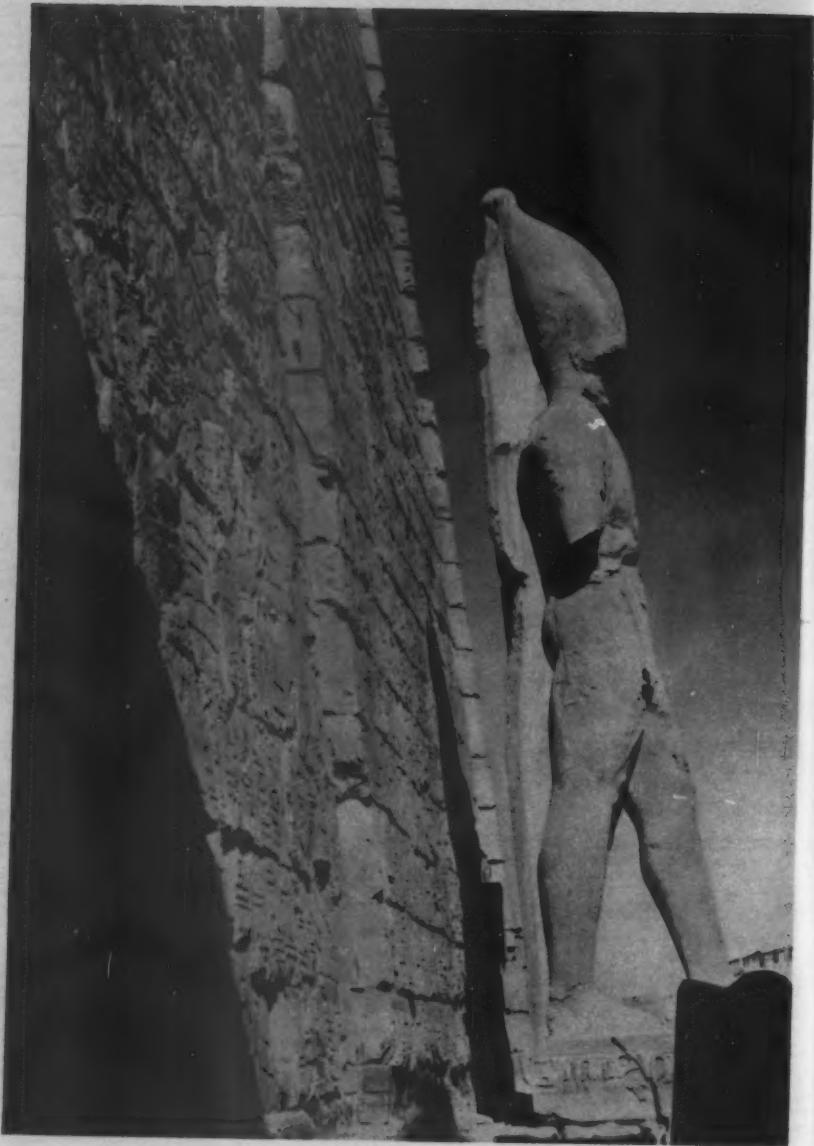
At night, native musicians sound their *ouds* and their pipes.

"Visiting George at Hammamet," said a certain friend, "is a fantastic delight. He lives in true oriental splendor—native servants, costumes, entertainers—great attention to wine and service—but all for his guests, mind you. For



COLOSSUS OF THOTMES III

FEBRUARY, 1940



COLOSSUS OF RAMESES II

CORONET

himself, George is indifferent to personal comfort."

Hoyningen spends a large part of each summer in Greece — at times practically commutes to Hammamet. He uses Rome as an over-night stop for Athens—which is perhaps as good a use for Rome as any.

He seems happiest far away and long ago. He makes long treks across the desert with date caravans. He has crossed Africa with the least possible excuse. Egypt, Greece, Indonesia and Malaysia—bygone glories—hold him more than anything else. He has an overwhelming compulsion to wander.

His one psychological bracer is the architecture of a dead world—probably one of the few satisfying escapes open to a civilized man.

Hoyningen expressed this in a somewhat cryptic way, saying (in a completely different connection): "I believe that, so far, the least perishable substance we have is stone . . ."

"Substance" can have more than an architectural implication.

★ ★ ★

Carrying this reasoning a step farther, Hoyningen has made the visual recording of ancient architecture the greatest and most absorbing interest of his life.

He dismisses his studio work with a shrug; his pictures of stone are a thing apart.

He has imposed on himself the colossal task of shooting the panorama of architecture from prehistoric times to the end of the Roman Empire West.

"Ancient Architecture," he said, "impinges on forms of nature. I am trying to get, as nearly as possible, the mood of a country . . . and the impression it gives you in relation to the architecture."

He took up a picture of Gateway to the Ankor Vat, choked by jungle growths. "Ankor Vat, for example, represents, today, the struggle between stone and forest. Obviously, the forest is winning."

Hoyningen's project, already bolstered by hundreds of prints, takes in Egypt, Syria, Greece, Cambodia and Ankor, and the Roman world.

★ ★ ★

On the province of photography, Hoyningen has decided views:

Photography for its own sake—abstractions—he throws wholesale out of the window.

"The lack of control of the artist's hand in creating a picture is, in a way," he says, "a limitation which does not occur in painting.

"The limitation of photography

is that you can't get away from realism. All attempts at abstract photography, trick photography, and photomontage have not been as successful, or as personally creative, as the same attempts made through the medium of the painter's brush."

He turns a glassy eye toward modern photography. "In my opinion," he says, "there has been hardly any progress esthetically, or in technique, since the beginnings of the photographic art."

Hoyningen himself has a strong leaning toward the nineteenth-century photography — although he feels it is fashionable, today, to overrate it. "The subject matter of that period has more charm," he says, "and the photographers of that period were more limited than they are now . . . and had to be more honest.

"Further, the photographers of that period, such as Daguerre, David Octavius Hill, Victor Hugo, Nadar, Brady, and many anonymous photographers, were men of outstanding talent.

"They were concerned with quality, not quantity. They had time. They gave themselves infinite pains to produce these pictures. And they were handicapped by the hazards and mysteries of a pictorial medium in its stages of

infancy. This mystery seems to penetrate into the pictures.

"The mystery of a past era adds nostalgia . . . romanticism . . ."

* * *

The mechanical side of Hoyningen's photographic work is relatively simple. In the studio he works with a standard view camera, and regulation equipment.

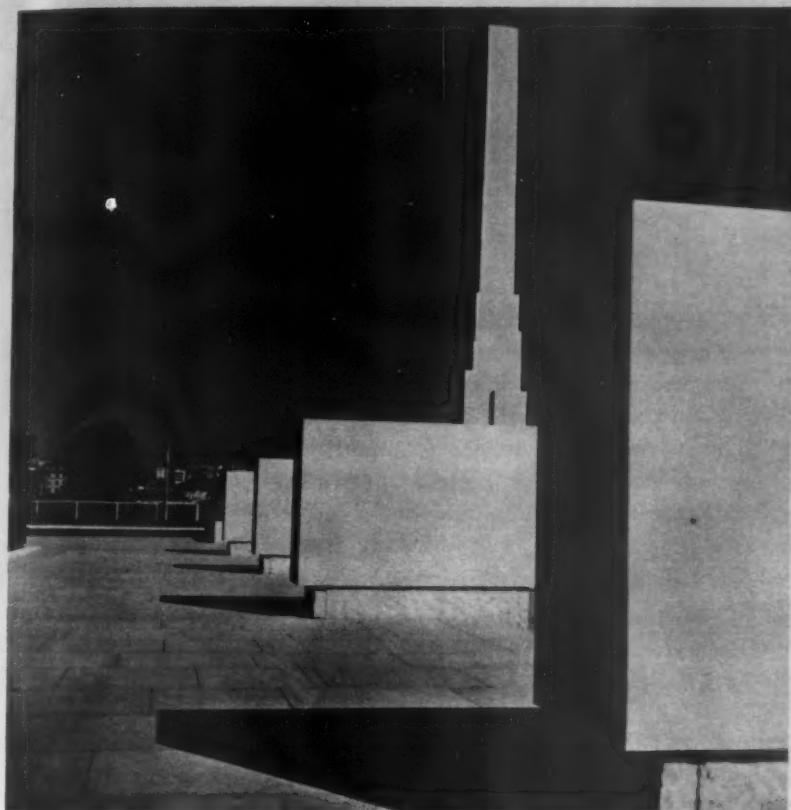
Rigors of the dark room . . . special formulas . . . film . . . papers . . . processes give him little concern. He shoots his travel pictures with a Rolleiflex.

He feels that technical photography's only progress has been made in the field of color—through the medium of Kodachrome.

Much of his own work has been shot in this medium—the Kodachrome being exposed in 8 x 10 sheets, in a standard view camera.

Hoyningen lights for Kodachrome as he would for black and white—avoiding the flat effects generally produced in color work.

He feels, among other things, the speed margin Kodachrome offers is of great importance. A one-shot color camera, dividing the image into three parts, is necessarily slow. This means intense light—hence the firing of flash bulbs. The flare of flash bulbs produces harshness.



FORUM MUSSOLINI, ROME

In mental caliber, Hoyningen stands close to the quality of the pioneer photographers in America . . . particularly Stieglitz and Steichen . . . and perhaps Baron de Meyer. He has the color, the culture, the world-view.

It is unfortunate that so much of this spirit and integrity of feel-

ing has to be put into fashion fripperies. That, however, is a quirk of time.

Fashions give him an exceptional income. The income supports his travels, makes Greece come to life again, lets him, too, see what Sophocles saw on the Aegean. —ROBERT W. MARKS

EVENING CALL

CLEARLY, FROM THE LITTLE SHACK BURIED IN THE WOODS, CAME THE SHOUTING OF THE INSANE MAN



IT WAS cold, the sort of night when belated lingerers in summer cottages think longingly of their New York apartments, and go to bed early to keep warm.

"Sounds like a knock," great grandmother said, putting down her bridge hand.

"More likely a branch hitting the house as it fell," grandmother suggested. "Three spades. What a wind! All the leaves'll be down tomorrow at this rate." Grandmother patted efficiently the white shingled bob she intended to take with her to the grave. "Going to pass, G. G.?"

"There, I heard it again," great grandmother insisted.

I went to the side door toward which great grandmother's attention was directed. A face showed dimly through the glass panes, staring in out of the autumn tempest.

"Thought perhaps you'd let us come in with you a while and set," an old man's voice said breath-

lessly. "Fred's begun to holler."

"Surely," I said, opening the door. "Begun to holler?"

A vast old man, weight about three hundred pounds, came blinking into the lighted house. He looked frightened and apologetic.

"Said he'd kill Eli," a woman's voice added.

The woman also came shuffling into the light. But she didn't blink. She stared impassively, as usual. Her dirty skirt sagged down behind, wrapping itself about the wrinkled stockings on her ankles. Her dirty hair strayed around her face and crept down her neck.

"I says to my wife, Mrs. Brant, she'll let us set with her," the old man said. "There's safety in numbers," he added, with an attempt at a smile.

"There are six outside doors to this house," grandmother said distinctly, looking at her cards. "A babe in arms could break any of 'em down."

"Don't talk nonsense," great

grandmother said angrily. "Who would want to break down any of our doors?"

"Fred's begun to holler," the old man explained, coming apologetically into great grandmother's presence.

"What if he has?" great grandmother said severely. "Sit down, Mr. Cone, we're glad to see you. That's a comfortable chair by the fireplace, Mrs. Cone."

Something had happened, I thought. What was it? Only silence, complete silence in the room, projected ominously against the creaking, swishing and roaring of the storm. We were all listening to hear Fred holler. Sure enough, from the direction of his little shack, buried in the woods half a mile down the mountain, we heard the insane man shouting.

"I suppose you took the axe away from him," I said to his father.

"Couldn't," Mr. Cone said apologetically.

"Eli's gettin' slow," Mrs. Cone said. "Fred's stronger than him anyways. He tried to kill Eli."

"A child could break in any of our doors," grandmother said.

I went to the phone and called the police station in the nearest town, three miles away. How tell it all in the fewest, most distinct

words, I thought as the operator switched in my number.

"This is Mrs. Brant on South Mountain," I said. "Fred Cone's gone off his head and threatened to kill his father, who came to me for protection. Fred's running about in the woods, shouting, with an axe over his shoulder. Will you please send someone up to get him?"

"Who'd you say you were?" the voice came back. "Mrs. Brant on South Mountain? Yes, ma'am. You want we should come out and arrest a man. We can't do it, lady, without you come down to headquarters and swear out a warrant. And how you goin' to swear out a warrant for a man who ain't done nothin'?"

"I didn't make it clear," I said. "A crazy man's on the loose. He's been in the State Insane Asylum twice. Now he's gone off his head again and threatened to kill his father."

"Tell you what you do, lady," the voice came over the wire. "You tell his father to come down to the Magistrate tomorrow and swear out a warrant for him."

"But tomorrow his father may be dead, if you don't give us some protection," I said. "Except for seventy-five-year-old Mr. Cone, we're women alone in a flimsy

summer cottage, and our nearest neighbor is half a mile away."

"We can't arrest anybody without he's done nothin'," the voice came back impatiently.

"Do you mean to tell me that when a man's trying to murder his father, you won't step in until the murder's completed?" I asked. "Well, if murder does happen here, I wouldn't want to be in your shoes. I'm going to phone everyone I know in the county that we've asked for police protection, and you've refused it."

This was an empty threat, because everyone we knew in the county had already returned to New York, but it seemed to have an effect.

"Easy, lady! Who said I refused protection?" the voice came back. "But we got to do things legal. As soon as we can get a warrant, we'll be up."

I went back into the room. Mr. and Mrs. Cone sat bolt upright in chairs devised for lounging. Grandmother and great grandmother inspected their cards, without interest. My fourteen-year-old daughter peered out of a black window.

"I think I see him behind the maple tree," she said.

"It's time for you to go to bed," I answered unsympathetically.

"Wouldn't it be better if we all stayed together?" grandmother asked.

"Perhaps," I granted.

"What nonsense!" great grandmother said angrily. "Who could want to hurt us?"

It was growing colder. The wood fire burned dully and smoked.

"Have you always lived on this mountain, Mr. Cone?" great grandmother asked.

For a weary hour she and Mr. Cone asked and answered questions, while I strained to hear approaching steps under the turmoil of the wind. Was he creeping up toward the back door, the farthest from us of the six, his footsteps inaudible in the raging of the storm? Deciding that this was the most probable point of invasion, I concentrated my attention on the swing door from the kitchen. I'll run at him before he realizes, I thought, and knock his wind out the way they're said to do in insane asylums. But would I dare run at a maniac with a lifted axe?

Another half-hour dragged away. I went to the phone again. "When are you going to get up here?" I asked the police station.

"We're doing everything we can," the voice said. "The Magistrate's across the river in West-

chester. When he comes home we'll swear out a warrant. Three times already we've called his house. You just keep cool, lady."

"But this is an emergency," I protested, in vain.

The minutes dragged slowly on. Great grandmother could think of no more questions to ask Mr. Cone. She stared severely in front of her. Mr. Cone timidly contemplated space. Mrs. Cone remained expressionless.

When twelve o'clock struck it seemed to me I had never led any other existence than this tense one of waiting for a crazy man's irruption into our quiet house.

"I want out," Mrs. Cone said, unexpectedly breaking the silence.

"Fred's still shoutin'," her husband remonstrated.

"I want out," Mrs. Cone repeated.

"Don't let her go," grandmother said.

But Mrs. Cone had risen. She walked doggedly across the room onto the sun porch, and so to the side-door by which she had entered. As we watched her with fascinated horror, she opened the door. Feeling that it would be inhuman to let her face alone the hidden dangers of the night, I followed her, only to turn quickly back again. Like a house-broken

dog, Mrs. Cone had merely gone behind a tree.

At the same moment I heard an automobile stop on the road, and three policemen came hurrying down our path.

"Keep in while we get him!" they called to me.

As I opened the door, Mrs. Cone slid in beside me.

We resumed our anxious waiting. Would some nervous finger pull a gun? Would the axe get in its work? We were relieved when half an hour later steps were heard, and peering through the darkness we saw Fred walking away between the officers of the law.

Mr. Cone rose from his chair. "Well, guess we can go home now," he said, with attempted cheerfulness.

Mrs. Cone also rose. Her face, no longer expressionless, but full of contempt, turned toward me.

"Fine thing," she said, "talkin' about Fred bein' crazy. I guess those men down to the police station are sayin' you're crazier than him. Fred's a clean liver. He's never smoked in his life."

Mrs. Cone stared in contempt at the ash trays filled with the cigarette butts accumulated in our long vigil, and followed her husband out of our house.

—ALICE BEAL PARSONS

A TOUR OF HOLLYWOOD

Drawings by Thomas Benton

SOME while back, Thomas Benton, the highly rated American artist, was despatched to the West Coast to paint a composite picture of life in Hollywood. Eventually he filled up a large piece of canvas with a montage effect and some of the more intelligent spectators who saw the opus on public exhibition wondered, Was it art? The half-dozen drawings reproduced in this portfolio are among the by-products of that mission to Hollywood. They range from sketches on the spot to labored elaborations of sketches made on the spot. The artist's base of operations was the couch in the luxuriously appointed office of Raymond Griffith, one of the producers for 20th Century-Fox. When the pre-conference buzzing started, Benton awoke and listened in, taking notes all the while. From this couch he made forays into the vast departmentalized domain that is a major moving picture studio, and also a little beyond. Although the drawings are interesting notations, they were primarily intended, and should primarily be regarded, as the notations of a tourist who could draw.—HARRY SALPETER



DIRECTORS' CONFERENCE



ASSOCIATED AMERICAN ARTISTS, NEW YORK

CASTING OFFICE

FEBRUARY, 1940



PROP DEPARTMENT

CORONET



CARTHAY CIRCLE

FEBRUARY, 1940



DUBBING IN MUSIC



ASPIRANTS' PARTY: COCKTAILS AND ASTROLOGY

CORONET

GOOD EYES FOR LIFE

IF YOUR EYES COULD PICKET YOU, THE SIGN MIGHT READ: "POOR WORKING CONDITIONS"



THE eye-doctor's old wheeze is still the best slogan for the lay public: "Wait and see and you'll wait and not see." Still, wanting to do right by your seeing-machinery and knowing how to go about it are two different things. People used to tell you you'd go blind if you kept on reading in a dark corner. But you can no longer pass that dubious chestnut along to Junior and let it go at that. People also once believed that growing a mustache cured weak eyes, that gymnastics made children cross-eyed, that the eye-tooth is especially responsible for eye-disease. If it were that simple it would be easier to be a good oculist.

Junior's eye-troubles may have begun before he was born. "Some day soon we'll be able to tell parents what eye defects—if any—their future children will have," says one expert, meditating on the fact that more and more of the things that can go wrong with the eye are now suspected of being

hereditary. Meanwhile danger signals can be spotted in a fairly tender infant and appropriate measures taken. New babies never focus their eyes properly but, if they haven't begun to in about six months, they should be bundled off to the oculist.

Even the child whose eyes team up normally should see the oculist good and early. Man is the only animal with eyes tuned for close scrutiny. He has been using them that way for a mere few thousand years. So the great majority of human eyes are as yet better fitted to spot a deer on the distant horizon than to peer at columns of figures and fine type or into delicate instruments — more likely means for eating regularly nowadays. That is why all babies are born farsighted, arriving only gradually at the perversion of modern "normal vision." And why the child needs a doctor's check-up on how this adjustment is working before he is asked to

do much with his eyes. Remedi-able defects can be worked with while still malleable and progressive tendencies slowed down, so that the child stands an excellent chance of entering school unhandicapped or with any handicaps known and allowed for.

Whatever pretty girls with headaches may suspect, the modern doctor is not eager to put everyone into glasses. He is often as lenient as the prevalence of abnormal eyes allows. For the milder cases of farsightedness and astigmatism he may prescribe glasses for only close work and movies. Nearsightedness (myopia) is far trickier. Even if the victim does not mind mistaking the postman for her boy-friend at ten feet, she may be taking other serious chances. There are two kinds of myopia. In the simple kind — translated into camera talk—the lens is too far from the film. The sinister progressive kind involves gradual weakening of the wall of the eyeball and can result in detachment of the retina—the "film" that passes light and shade, color and movement on to the trunk of the optic nerve—which often means total blindness. Too much close work and such strenuous activities as diving and lifting heavy objects are dangerous for

sufferers. But patient clinging to the routine the oculist prescribes, especially in adolescence, usually arrests the disease.

The stepchild of the whole amazing operation of seeing is the ciliary muscle which controls the curvature of the lens and thus the concentration of the rays of light that pass through it. Uncorrected abnormal eyes shamefully overburden it. In nearsightedness it vainly struggles to focus on distant things. In farsightedness, where the eyeball is too short and rays focus behind the retina, it works like a horse to get you a clear image of near-by objects. In astigmatism, which means a distorting flaw in the curvature of lens or cornea—the transparent window over the pupil—it gets weary and discouraged squintingly trying to compensate for the flaw. The condition unscientifically called "eyestrain" — which may mean red, puffy eyelids or sick headaches—is the result of these contortions. It isn't likely to blind you but it will make you pretty ineffective.

Some time in the forties practically everybody starts pushing his newspaper farther and farther from his eyes and must finally acknowledge the arrival of middle-aged farsightedness (presbyopia).

From then on reading glasses are necessary and anyone already wearing corrective lenses should be thankful Benjamin Franklin took time off kite-flying to invent bifocals, those half-and-half affairs. They take getting used to—you have to learn to look through the upper section for a view of life in general and through the lower for close work only or you get queer blurring effects as the pavement rises to meet you. But they're well worth the effort, eliminating that sleight-of-hand switch every time you interrupt your reading to look up at your wife.

There are innumerable other tricks up the spectacle-maker's sleeve: shatterproof glasses, made like auto-glass; piano- or bridge-glasses, focusing a little beyond reading range; telescopic spectacles, like little opera-glasses in frames, to try to step up dim vision for job or theatre; "spinal spectacles" with an ingenious arrangement of double mirrors for reading without eyestrain flat on your back; crutch spectacles, invisibly propping up drooping eyelids; contact lenses, little glass cups fitting snugly over the eyeball — hard to fit and expensive but worth it, if their eyes can stand them, to actresses, athletes and sea-captains. And the glasses of

tomorrow which will be made of a new plastic stuff, already on exhibition, with a much higher degree of resistance to scratching or breakage than anything now on the market, yet capable of being ground with great precision.

But even the cleverest optician can't do all the work. Once you get your glasses you have to give them the tireless care they need. Keep them scrupulously clean—grease, dust and soot are very distorting. Polish them lovingly with a soft cloth each time you put them on. When you set them down, be sure they are resting on the frames, not on the lenses which get scratched or worn down. Change their case often to avoid the effects of scratchy, accumulated grime. Be sure the frames are properly tight and straight, especially if you're a part-time glasses-wearer who's forever folding and unfolding them. Good sturdy frames with non-circular lenses are best for astigmatism. Circular frames in which the glass can slip around or rimless glasses, which may droop if the screws loosen slightly, are apt to throw off the prescription a serious number of degrees.

Fashion and the doctor are at odds again on the subject of sunglasses. The smart white-framed

pair your wife picked up at Blumph & Blumph's are likely to be full of flaws that play billy with her eyes. If she wears—or owns—corrective glasses, the safest thing is to have her prescription made up in tinted glass recommended by a good optician. Or buy plain lenses of the same glass to clip onto her own specs if she doesn't mind the slight extra weight. Those same plain lenses can be fitted into frames for people with normal vision. But even the soundest sunglasses are not intended for the day-long wear now the fad. They make sense only when glare is really strong—at the beach, on a boat, for skiing or driving. Constant use of them weakens the eye's power to adjust to light and damages color perception. And it's better to shade both book and eyes than rely on them for outdoor reading.

The frontiers of knowledge about the eye are extending daily. Sulfanilamide is reported to be working more wonders in the remaining cases where gonorrhea threatens newborn babies with blindness. It looks as if it is going to cure dread trachoma before the organism causing it has been isolated. Most promising of all are records of experiments piling up to indicate that eye-disease can be fought on the dietary front. One

more reason for eating your spinach is that it—among many other foods—contains vitamin A, now known as the eye-vitamin. Blind and partially blind children in India and Denmark and soldiers in China were found to have one significant thing in common—deficiency of the milk, butter, eggs and vegetables necessary for normal intake of this vitamin. Researchers in Texas removed vitamin A from the diet of breeding sows and whole litters of pigs were born stone-blind. This doesn't mean that the medical profession is yet ready to promise perfect eyes to every child whose mother has eaten the right food. But it looks like a good horse to have your money on until a hotter tip comes along.

About the only other major thing you can do to fend off eye-disease is let the doctor see your eyes not only early but often. Up to forty you can usually get away with one visit every two years. But after presbyopia sets in, the eyes change more rapidly and once a year is safer. And may safeguard you from the gradual loss of vision—never to be regained—which people experience without even knowing it in the early stages of glaucoma. In most serious eye-troubles—cataract, for instance,—

the victim is well aware something is wrong. But glaucoma, which usually strikes after forty and is the cause of 10 to 15 per cent of all blindness, is in many cases treacherously symptomless. When the oculist presses lightly on your closed eyelids, he is using his skilled fingers to detect the first suspicious hardening of the eyeball which means mounting pressure inside from glaucoma. If he finds it before it has taken too much of your eyesight, he can keep it from destroying any more. So it is certainly wise to give him the chance.

For the rest, architects and decorators are doing their frantic best these days to surround people with such quantities of clear soft light that they can park practically anywhere with their favorite fine-type India paper editions. But most of us have to live in houses designed in un-eye-conscious days and even the most streamlined house gets too much direct sunlight somewhere and an hour when dusk creeps up on us unaware. The best plan for reading or close work is to pick a spot where the daylight is diffused—no direct sun-rays—and the moment it begins to slack off, switch on a good indirect or semi-indirect lamp. Meaning merely one which

reflects all or a large part of its light from the ceiling. Lamps approved by the Illuminating Engineering Society bear a special label and are sold in large stores everywhere. Keep the light coming over the shoulder for reading purposes. You were told the left shoulder in school but, unless you're performing some operation with your right hand—such as writing—where the hand might cast a shadow on the work, this distinction is mere hocus-pocus.

The reader-in-bed should prop himself up so that the line of his straight-ahead vision is square on the page. An indirect floor-lamp is better than the cute little lamp on the night-table. Invalids or convalescents are often tempted to read too much when they should read least. When the rest of you is weak, so are your eyes. People often complain at such times of headache or eye-fatigue from defects so slight they had never noticed them before.

Straight prohibition of reading would be heartless. But don't read by the hour without stopping. Close your eyes for a few minutes' rest at regular fifteen-minute intervals and take special pains with position and lighting. Children returning to school after scarlet fever or measles often find teacher

expects them to make up lost work at top speed—at a time when overworking the eye is especially dangerous.

What with modern photography and projection, movies are not the arch eye-enemies they once were. If you wear prescribed glasses and sit neither too near the screen nor too far to the side, your eyes can take it in their stride. But eye-doctors are unanimous in opposition to the double-feature—not through distaste for B-pictures, but because any such prolonged, unbroken concentration is, for almost anyone, a bad idea.

Giving your eyes enough rest is the only form of self-treatment that doctors approve. Eye-washes are largely—eyewash. Tears produced on the premises by your own lachrymal glands are constantly giving your eyes the only daily bath they need. Little pads of this or that commercial preparation placed on the eyelids to

"refresh the eyes" are valuable only because they make you close your eyes for a while. Eyedrops prescribed by your doctor should be firmly thrown out when he calls a halt on them. Even inert drugs are often harmful and the continued use of certain forms of silver nitrate which might be temporarily prescribed may permanently discolor the eyeball. A cinder in your eye deserves something better than homework or the corner drugstore. You need a bona fide M. D. just as urgently as if you'd broken your leg, for poking at the delicate structure of the eye with an unsuitable and dubiously clean object may be just as efficient a way as any to start a blinding infection.

It all seems like a lot of trouble. In the long run it's undoubtedly a lot of expense. But between grumbles some time, ask yourself which of your five senses you'd least like to part with. —J. C. FURNAS

BIRDS DON'T SING

BIRDS sing we say, but this is a mistake. Birds do not sing, they speak; and what we take for their singing is nothing more than their own natural language. What makes us say that birds sing is the music of their voices. Such singing, however, is always an intended speech, which be-

longs to the arcana of nature. And it seems comical enough that there should be in this clangent world, never so raucous and unmelodious as at present, so numerous a body of creatures which cannot speak in any way except tunably and musically.

—T. F. HEALY

BLOCKOUT

**HE CLAIMED HE WAS AN OLD STEELWORKER, AND
HE SEEMED TO KNOW THE TRICKS OF THE TRADE**



WE WAS gettin' ready to swing the big turbine onto its base, see? There it was, outside; about thirty ton of it, all in its big round green-painted bulgin' housing; and here we was, inside, standin' around the eight-by-fourteen-foot concrete base we'd poured so careful, with the big five-inch holes around the edges where the holdin'-down bolts would go.

Bolts in the concrete, stickin' up? No sir. I know that's done lots of times, but this time they'd set the nuts in the concrete, with a five-inch dowel on top o' each one. An' when the concrete set we yanked out them dowels, an' there was mister nut, safe an' solid at the bottom of a five-foot-deep hole. All we have to do is set the turbine down true on them holes, push the holdin'-down bolts in till they engages the nuts, an' screw 'em home. Get the layout?

Jerry Clough is our chief engineer, an' as nice a lad as ever squinted at a blueprint. Up in the

big money at twenty-six, an' headin' higher. Looks somethin' like Dick Powell, an' engaged to get married to — but that ain't the story. He's got two or three other high-priced babies under him. An' then comes us—the crew. An' lemme tell you, brother, we wasn't in what they call the lower brackets when payday come along, neither.

Why'm I leanin' so hard on price? You'll see in a minnit.

They was one guy around the construction that wasn't in no bracket a-tall. This was a old feller with a tubby stomach, a mop o' white hair, an' features that was pretty well scrambled up. He claimed he was a oldtime steelworker. Anyway, the boys let him hang around, an' kept him in chewin', an' onct in awhile slip him a dime or two bits. He never got in the way—just hung around. Incidently the way he never got in the way was one reason we had for thinkin' he'd reely been on construction-work some time or

other. We called him Pop, which is what all gangs call all old bums.

Well, to get back to settin' the turbine: they'd left a hole in the side-wall big enough for it to go through. It had hoistin' rings at each end, o' course, but Jerry Clough figgered those wouldn't work so well on a lateral hoist, so they'd slipped slings under the job. The idee was to put a lotta blocks on the base, set the turbine down on those blocks with the slings, snake out the slings, use the hoistin' rings to lift her a little till we could get out the blocks, an' then set her down for good.

Well, we got a lot of scrap 2 x 4 an' made a nice layout on the base, plenty blocks to distribute the weight, an' Jerry Clough — he's come down to oversee this job personal—is just about ready to give the okay to hoist, when whadda you think happens?

Some dumb son-of-a-gun has stood a little piece o' 2 x 4—"twasn't more'n six inches long—on edge near one o' the big bolt-holes. An' somebody else goes runnin' by, an' I'm a green alligator with pale blue eyes if the corner of his jacket don't just touch that little hunk o' wood, an' she tips over right above the bolt-hole, an' zing! down she goes. O' course that meant no holdin'-down bolt in

there till we get the block out.

Well, that don't sound like nothin'. A six-inch piece o' 2 x 4 at the bottom of a five-foot-by-five-inch hole. Somebody hunts up a piece o' wire, bends a hook in the end of it, an' starts fishin'. Directly he gets the hook under the end o' the wood she moves a little an' jams diag'nally across the hole. The guy works with the wire awhile, but the more he yanks the tighter that chunk o' wood sticks.

I noticed Jerry Clough beginnin' to look at his wrist-watch kinda nervous. An' no wonder. Here was a gang o' men whose time was worth around a hundred dollars a minnit bein' held up by a measly chunk o' 2 x 4. That's why I talked about price a while ago, see?

Jerry Clough turns around an' yells.

"Take that wire outta there!" he says. "You're only makin' things worse! Somebody go get a brace an' a extension bit!"

Well, they brung the brace an' bit an' went to work. But the wood was on a slant an' they couldn't get the bit into it. An' the only time they did get a kinda holt, when they tried to lift the block it just jammed some more, an' then—the bit pulled loose.

Over half of a hour's gone, an' Jerry Clough is pretty near crazy. Then he busts out, "I'd give a hundred dollars to get that blankety-blank block outta there!"

It was just then I noticed old Pop. He'd been standin' around, keepin' outta the way like always, till Jerry mentioned that hundred. Then his eyes got interested, an' he lopes over. Personally, I'd as soon caught hot rivets without the bucket as tackle Jerry Clough the way he was then, but you never can tell about bums like Pop.

"'Scuse me, mister," says Pop in his old whiny voice, "did you say a hundred dollars?"

Jerry spins around.

"Yes, I said a hundred dollars!" he snaps. Then he gets a good look at Pop.

"Who're you?" says Jerry. "What're you doin' on this construction? Get outta here before I have you throwed out!" he says, which shows how mad he was, for Jerry Clough wouldn't be unkind to no one when he is in his right senses. But old Pop stands where he is.

"Did you say—a hundred dollars?" he says again.

Jerry Clough gets a grip on his self.

"I said one — hundred — dollars," he says. "A century note."

Old Pop grins at him, happy-like.

"I'll get it out fer you," he says, "in less'n one minnit, I will. Ye couldn't—ye couldn't gimme a little somethin' on account, could ye?"

We're all standin' around, quiet as owls. We expect Jerry Clough to blast this old goat clear over the tool-shed. But Jerry draws a long breath an' holds it for maybe two seconds, an' then he goes down in his pants pocket.

"Blame if I don't call your bluff," says Jerry Clough. "I ain't got but twenty bucks on me," he says, "but here it is, on account. Get that block out in one minnit an' the twenty's yours an' I'll see that you get the balance this evenin'. Fail to get it out, and—" he looks at his wrist-watch again. "Get goin'!" he yells. "Time's made outta platinum around here!"

They's about one second o' dead quiet, an' then old Pop moves. He looks around, sees a bucket, an' ambles over an' picks it up.

He picks up a crowbar that's lyin' near, pokes it down the hole an' jiggles it a few seconds.

"There," he says, still grinnin', "she's loose in the hole. Now if somebody'll gimme a bucket o' water . . ."—F. GREGORY HARTSWICK

FORGOTTEN MYSTERIES

Again, as in the last issue, we select a few stories from the vast, dark file of the world's Forgotten Mysteries. All ages have known such stories, but because they fit into no orderly system of thought, because they rebel against all known "laws" of the universe, they easily find their way into the limbo of the forgotten.

WHY the story of the *Gloriana* should have been overshadowed by that of the *Mary Celeste* is in itself a minor mystery. For the tale of the *Gloriana* remains one of the eeriest mysteries of the sea.

In 1775 the *Gloriana*, a British brig, was overhauled by a Greenland whaler. The brig was sailing aimlessly through an ice field. Her decks were piled with snow, her sides gleamed with ice, her rigging was frozen.

The *Gloriana's* captain was found sitting at his desk, about the very normal business of making an entry in the log. The entry was only half

done — but the captain was dead, frozen hard.

About the ship were found the bodies of the crew, all in normal positions — also the body of a woman. All were frozen. There was plenty of food, the water was ample. There seemed no reason why everyone on the *Gloriana* should have died, died so suddenly they could not finish what they were doing — so suddenly even that the captain could not finish the log entry.

That entry was dated November 11, 1762 — thirteen years before the ship of the dead was discovered by the whaler.



AT 9 A.M. of a January day the two young sons of Mauro Pansini, architect of Bari, Italy, were seen at Ruvo. At 9:30 they were found in the Capuchin Convent at Malfatti. The distance between the two towns was thirty miles. This case of seemingly supernormal transportation occurred in 1901, when there was no way for the boys to have covered the distance between the towns in so short a time.

There was a local tempest, and peasants said that the Italian equiva-

lent of Banshees were about. The boys could give no explanation. They had no memory of the missing half hour.

While the excitement was still high, the boys disappeared from their home at Ruvo, almost instantly reappeared miles away at a relative's home. They were in a state of profound hypnosis.

Again there was a tumult, and this time there was some scientific investigation. The seeming miracle was never explained. Only time has softened the outlines of its incredibility.

IF you are good at explaining things, you might try your wits on the *Devil's Footprints*.

On a February morning in 1855 stolid Englishmen of half a dozen towns in South Devon awoke to find the fresh snow covered with strange tracks that resembled hoof marks. For over a hundred miles the tracks extended. They were found on roof tops, on fourteen foot walls, inside gardens whose gates were locked.

Nowhere was the regularity of the tracks altered; whatever made them could jump to roof tops, walk along walls, and enter fenced-in gardens without displacing the snow on the

sides of the tracks or changing its stride. The tracks were always eight and one-half inches apart.

There was one fact, however, which pushed all the other problems into the background. The tracks were in a single line. *No known creature makes tracks in a single line.*

The tracks have been claimed as those of a supposedly extinct sea animal, they have been blamed on a poltergeist or "playful spirit," they have been explained as a message in code shot to the earth from another planet, or simply as tracks of the Devil.

In the end, however, it has been easier to forget them.



PSYCHOLOGISTS are usually good at explaining things, but they had a tough time with the case of "Sally" Beauchamp. Originally she was considered a simple case of multiple personality. A frightful emotional shock had caused her personality to divide into several parts, each of which was ignorant of the memories of the others.

But while psychologists were trying to put the Humpty-Dumpty personality together again, a completely new personality took possession of Miss Beauchamp. This personality called herself "Sally," claimed to be distinct from the original shattered ego.

In fact, "Sally" claimed to have always existed within Miss Beauchamp's body, but to have been kept from gaining control by the strength of Miss Beauchamp's own personality.

After the normal personality was shattered by the emotional shock, Sally had a chance to take control and make herself known through the use of the girl's body.

Sally had access to the memories, even the dreams, of all the parts of the broken personality, but to the end she maintained that she was a distinct and complete ego. Eventually the unity of the original personality was restored, and Sally was again forced into oblivion.

The case was fully investigated, but none of the bigwigs found any fraud or duplicity. Psychologist William McDougall, then of Harvard, wrote extensively about it. But around 1910 scientific interest died, principally because the scientists had run out of explanations.—R. DEWITT MILLER

HALF-PINT LOTHARIO

*NO MERE SIX-FOOTER STOOD A CHANCE WHEN
THE INCREDIBLE SIR JEFFERY WAS AROUND*



THREE is a common notion that the six-footer has the edge on his shorter brother where success with women is concerned.

History offers plenty of proof to the contrary. Most convincing of all is the evidence that comes from the court of Charles I, England's Cavalier king, in the form of Sir Jeffery Hudson, Knight. Sir Jeffery spent a good part of his life assiduously demonstrating that shortness of stature is no bar to amorous success — or anything else, for that matter.

Sir Jeffery may be regarded as an authority on the subject. As a young adult he stood exactly 18 inches high in his silk stockings, which makes him the smallest of all English aristocrats, as well as one of the most diminutive midgets on record. His height—two inches less than that of an average new-born babe — is well established by contemporary seventeenth-century records.

Of such material there is no

dearth. For so completely did he prove himself every inch a man that his exploits became a light and an inspiration to awe-struck poets and painters of his time. He carried out missions of trust for his Queen, terrorized husbands, fought pirates and Puritans, and killed his adversary in the duel. As courtier, diplomat, soldier and general hell-rake, he swaggered with equal assurance through battlefield and boudoir. Such personages as George Villiers, first Duke of Buckingham, and Cardinal Mazarin of France, with whom the Three Musketeers of Dumas consorted in the realm of fiction, were his associates in point of strict historical fact. The story of his life is a revelation regarding the physically handicapped forms in which human vitality can manifest itself.

He first astonished his parents on the day of his birth in 1619, at Oakham, Rutlandshire, England. "For truly," says one of the

old biographies, "my little Gentleman was beforehand with them, and flew into the World like a Cork out of a Bottle." His father was a husky official bull-baiter to the Duke of Buckingham, "of a stout and corpulent Frame; and his Mother of no mean Size, but a very little Mouth"—whatever that had to do with it. At the age of 7, when he had reached the height of 18 inches, he stopped growing; and 18 inches tall he remained until his middle thirties.

When 9 years old, he caught the eye of the Duchess. His figure, we are assured, was "perfectly proportionable," without any deformity. The Duchess dressed him in satin, gave him two tall men to wait on him, and took him into her service. Then Their Majesties Charles I and Queen Henrietta Maria came along to Buckingham on a royal visit. Exerting herself to provide a toothsome delicacy, the Duchess made the tactical error of setting Jeffery before the Queen in a cold-baked pie. The crust was cut and little Jeffery, with a sweeping bow, stepped out.

One look for the Queen was enough. Delighted, she whisked him off with her to the royal seat at Hampton Court, on the Thames near London, and Jeffery was installed there as a royal favorite.

No time was lost in showing that he was thoroughly fitted by temperament and inclination for the life at court. With some of his playmates, he stole and skinned a cat belonging to an old lady of the town. The skin wrapped around him, Jeffery was deposited in a corner of the room where the cat's owner was having tea with her sister gossips. One of them offered him a snack. "I can feed myself when I'm hungry!" snarled the cat ill-temperedly, and sauntered off.

After the fainting gossips had been revived, their hostess was dragged off to the nearest lockup, because in those days the possession of a talking cat was dangerous business. She was sentenced to be burned at the stake as a witch—a fate from which she escaped only when Jeffery owned up in the nick of time to save her. Practical jokes have their limit. By the King's command, the seat of Jeffery's pants received what was then known as "a sound Correcktion." But he bounced back into royal favor soon enough.

At the incredibly tender age of 11, he was pressed into the British diplomatic service. The Queen was expecting an heir, and her mother, the French Regent Marie de' Medici, had promised a midwife for the occasion. Jeffery went

off to France to get her. On his way back, loaded down with rich gifts from Marie de' Medici and the other ladies of the French court, whom he had instantly captivated by his gallantry and charm of manner, he ran into bad luck. His ship was boarded by Flemish pirates off Dunkirk on the French coast.

He was freed on payment of ransom through intervention of the Governor of Calais, but by the time he got back to England, he was too late with his midwife to do any good. The Queen's accouchement had already taken place.

He now went off to volunteer with the Dutch in their war for independence against the Spaniards. The Earls of Warwick and Northampton went along with him as fighting companions. When the Prince of Orange besieged Breda in 1637, glowing reports came from the Dutch camp of the deeds of "Strenuous Jeffery." He returned from the wars a year later, covered with glory at the age of 19, the sap of young manhood astir in his body.

He was greeted as a hero. The King knighted him Sir Jeffery; a book called *The Newe Year's Gift* was especially printed in his honor, and women fought for his at-

tention. His spurs won, Sir Jeffery went into action. His depredations among the female ranks of the British aristocracy could well justify his claim to stand unashamed side by side with Casanova and Don Juan in the gallery of immortals.

"The Ladies were very fond of him," said the London *Gentleman's Magazine* in 1732. "He could make married men *Cuckolds* without making them *jealous*; and *Mothers* of the *Maids*, without letting the World know they had any *Gal-lants*."

His success was always attributed by the envious to the ease with which he could be concealed should an unexpected husband or rival suddenly show up. On one such occasion he was allegedly thrust beneath the voluminous skirts of his lady friend, and kept there until the unsuspecting spouse again departed. Such tales as these are probably slanderous.

In any event, it was just goings-on of this kind at the court of Charles I that kept getting Cromwell's Puritans madder and madder. They got mad enough eventually to start the Civil War that ended abruptly for His Majesty with a farewell bow under the axe of Cromwell's executioner.

Sir Jeffery was appointed a Cap-

tain of Horse in the King's army. He threw himself whole-heartedly into battle, but even he could not stem the rising Puritan tide. The Cavaliers were defeated. Queen Henrietta Maria hurriedly departed for France and the protection of her royal cousin, Louis XIV. Sir Jeffery, of course, went with her.

He reacted to the French atmosphere in a way that landed him in real trouble. Near Paris he got into a quarrel with a younger brother of Lord Crofts, commander of the Queen's lifeguard—over a soft-eyed mademoiselle by whom his heart had been ensnared.

A duel was arranged—one of those polite French affairs where both parties shoot holes into the air, then kiss and make up. Young Crofts, a waggish fellow, showed up the next morning armed with a squirt-gun. Nobody could do that to Sir Jeffery. White-faced with rage, he challenged Crofts to a duel fought to the finish, and Crofts accepted. Sir Jeffery shot him dead on the spot. That taught Crofts not to play with water pistols.

It also taught Sir Jeffery that duels to the death were not according to the rules of French etiquette. He was promptly thrown into prison, and Queen

Henrietta Maria had to use all her influence to get him out again. She sent a tearful letter to Cardinal Mazarin, French Prime Minister, in October, 1644, speaking of the misfortune "to my House, of Geoffry, who has kill'd Croft's Brother." Mazarin did the necessary fixing, and Jeffery was released. He left France in disgrace, an outcast and wanderer on the face of the earth at the age of 25.

After that, he ran into pirates on the high seas twice again—Turkish pirates now. Taken prisoner the first time, he managed to hide in a drum until the ship touched port, whence he escaped soon enough to be with the Cavaliers in their unsuccessful return engagement with the Puritans in 1650. The second time, he was taken by the Turks to the Barbary States, and sold in slavery to the Moors. This time he stayed put. He cooled his heels on the Barbary coast for eight long years, forgotten by his royal friends. Then, when Cromwell died in 1658, they emerged into the sunshine of power and glory again. The cash for ransom was forthcoming, and Sir Jeffery set out for Britain's shores.

He returned to England at 39, in one respect at least a remarkably changed man. During his stay with the Moors, he had more

than doubled his height, and now stood 3 feet, 6 inches in his boots and spurs.

The coronation of Charles II put an end once and for all to Puritan snoopings. The English upper classes went on a colossal binge, the King himself leading the way. Philandering and the coveting of other men's wives became the most popular indoor sports. Anything went, as long as it was done with a certain aristocratic grace. Historians call it the moral laxity of the Restoration.

This was right up Sir Jeffery's alley. He plunged into the thick of it, and proceeded industriously for the next seven years to put a brilliant new polish on his reputation. By the time he was 46, he'd had enough. Weighed down by his laurels and honorable fatigue, he retired to the country. A pension was granted him by the Duke of Buckingham and other noble admirers.

He lived the quiet life of a country squire until he was 60. Then, in 1679, old memories prodded him to seek adventure at the court again. He found what he was looking for.

London greeted him by slapping him into the Gatehouse Prison at Westminster. He was charged with sedition, subversion,

subornation and conspiracy against the Crown, all in connection with the so-called Popish Plot. In jail he mingled sociably with his fellow-prisoners, and spoke to them freely. One such talk of his there, with Julian Peveril, is described by Sir Walter Scott in *Peveril of the Peak*. When Sir Jeffery was finally released in 1682, it was presumably for lack of evidence.

But apparently he had been doing undercover work all along. Recently unearthed court records show that G-Man Jeffery was receiving payments from the King's secret service funds all the while he was in jail.

He did not have much time left to spend it after coming out. He was stricken ill in the same year, and died at the age of 63 of "a Gripping of the Guts."

During his lifetime, he sat for his portrait repeatedly — twice, with the Queen, for portraits painted by the great Flemish master, Van Dyck.

Sir Jeffery's waistcoat and satin pants are now in the Ashmolean Museum at Oxford, England.

The Van Dyck portraits hang in Hampton Court—living memorials to the tiniest tough guy who ever strode across history's pages.

—IRVING FISKE



HEIN. GORNY

NEW YORK

COVERED WAGON

FEBRUARY, 1940



WOOD

PHILADELPHIA

EMPTIES

CORONET



PHIA

MARCEL GAUTHEROT

PARIS

STORIED STONES

FEBRUARY, 1940



LYLE MAYER

CHICAGO

ERN

WATER WINDOWS

CORONET



AGO

ERNÖ VADAS

FROM SCHULZ, L. I.

PANOPLY

FEBRUARY, 1940



KURT LUBINSKI

NEW YORK

RIDDLE ME THIS

CORONET

60



YORK

FRANK C. ZAK

CHICAGO

DAY IN

FEBRUARY, 1940







KURT LUBINSKI

NEW YORK

PING

CORONET

62

YORI

BALOGH

FROM EUROPEAN

SOME IN RAGS, SOME IN TAGS

FEBRUARY, 1940

63



HÉLÈNE DEUTCH

CHICAGO

SNOW TREAD

CORONET



MAX WETTE

AMSTERDAM

WINTER'S HUSH

FEBRUARY, 1940



CY LA TOUR

ALTADENA, CALIF.

"BAMBI"

CORONET



LIF.

EMERY REVES-BIRO

NEW YORK

EVIL EYE

FEBRUARY, 1940



FROM DORIEN LEIGH

LONDON

UGLY DUCKLINGS

CORONET



DON WALLACE

CHICAGO

CHAIN GANG

FEBRUARY, 1940



K. MEUSER

ENGELBERG, SWITZERLAND

HEIN

ENGELBERG RUN

CORONET



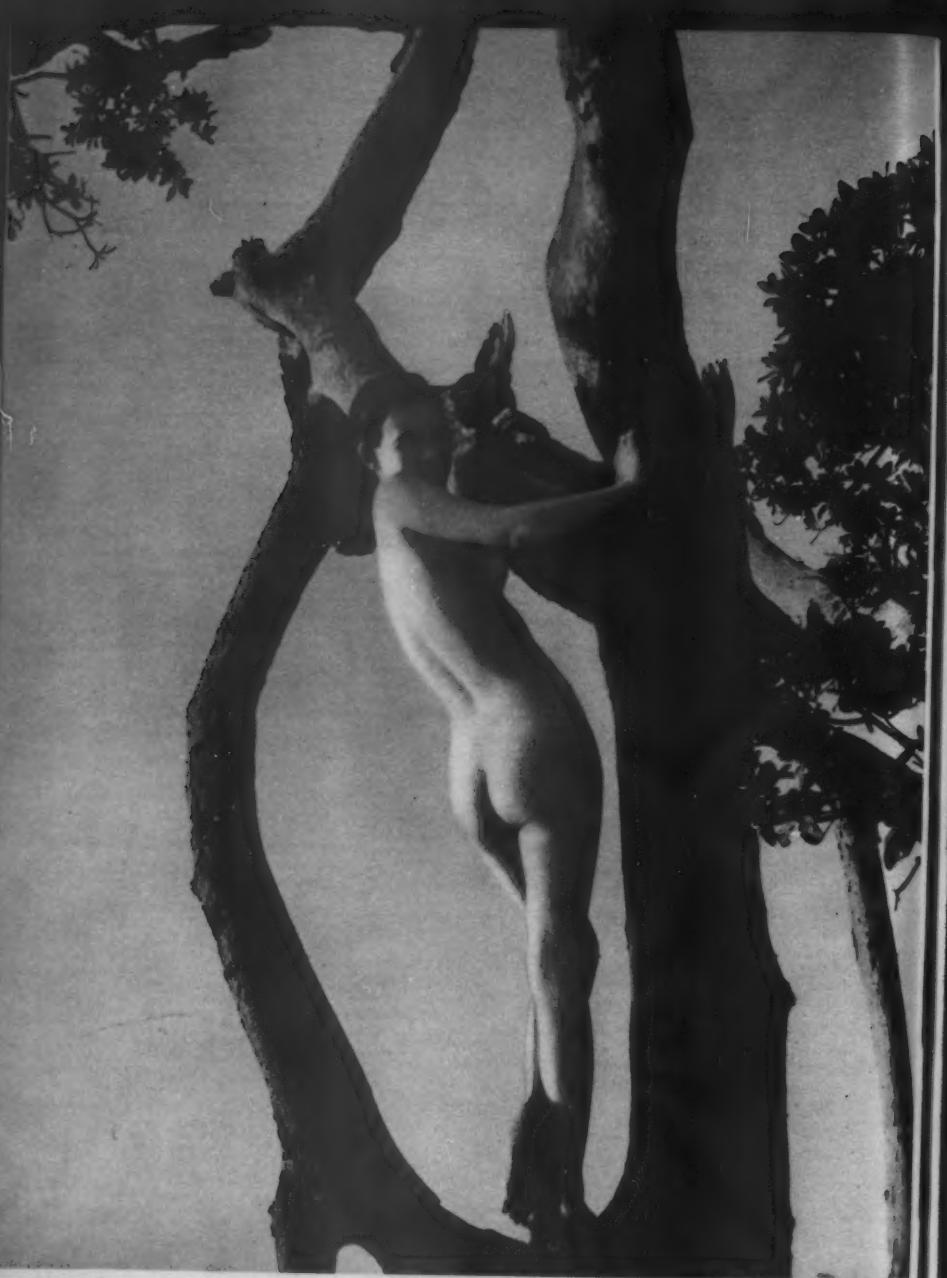
AND

HEIN GORNY

NEW YORK

AIR BRAKES

FEBRUARY, 1940



NELL DORR

NEW YORK

STE

CLINGING VINE

CORONET



YORK

STEPHEN DEUTCH

CHICAGO

ARABESQUE

FEBRUARY, 1940



DON WALLACE

CHICAGO MA

BAS RELIEF

CORONET



CAGO

MAX JONES

FROM KINNAIRD

ILONA MASSEY

FEBRUARY, 1940



STEPHEN DEUTCH

CHICAGO

JUNOESQUE

CORONET



STEPHEN DEUTCH

CHICAGO

SKETCH CLASS

FEBRUARY, 1940



JOHN A. HACKETT

CHICAGO

HITCHING POST

CORONET



GO
BRASSAI

PARIS

SEA CHURN

FEBRUARY, 1940







BRASSAI

PARIS DR. N.

IN EVERY PORT

CORONET

80

ARIS DR. N. GIDAL

LONDON

LADY IN WAITING

FEBRUARY, 1940



BRASSAI

PARIS

THE BUILD-UP

CORONET

KUR



ARIS

KURT LUBINSKI

NEW YORK

TRANSFIGURATION

FEBRUARY, 1940



STEPHEN DEUTCH

CHICAGO

ROLA

MEXICAN GRIND

CORONET



ROLAND FEDERN

FROM MONKEMEYER

DUTCH LOAF

FEBRUARY, 1940



MARCEL BOVIS

PARIS

YOU'RE NEXT

CORONET

SKIDPROOF YOUR MEMORY

YOU MAY HAVE NO ADMIRATION FOR ADDISON SIMS BUT YOU MUST RESPECT HIS METHODS



WHAT you can't remember, like Czecho-Slovakia, is divided into three parts. By the time this goes to press it is probably six parts.

The first is what you never learned. Not much can be done about this. The second is what you don't want to remember, *à la* Freud. The third is what you forget, plain and simple.

In the last analysis, you forget what you want to forget anyway; but for the purposes of this article it is not necessary to go as far as the last analysis.

For day to day living, we can limp along with a workable system of *mnemonics*. Devices of this kind, which sounds like a Long Island suburb, made it possible for the mythical Addison Sims of Seattle to memorize a telephone book. Precisely why is beside the point. It is sufficient to say that Mr. Sims mystified his friends and confounded his relatives, even though they laughed when he

spoke to the waiter in French.

Problem A: What you never learned:

Until a set of facts or data has formed a pattern in the mind, it is impossible to hold on to them. You can't put on a hat, unless you have a hat. So much is elementary arithmetic.

It so happens, however, that we often believe we have observed something when actually we haven't—the old problem of the wish jumping ahead of the act. We think, for example, we put sugar in the coffee; find that we didn't. We think that we put the car in the garage; find it in the street the next morning. It is a natural tendency to call these acts of omission "forgetting."

However, these are not actually cases of forgetting. They are results of confused sense impressions. It is not correct to say that we "forgot" something we never observed.

It is quite probable that these mental blanks have their roots in

subconscious wishes; but that is aside from the point. The concrete problem we face in academic, business, and professional work is to remember what we want to remember.

Problem B: What we ordinarily forget:

In the course of routine living, we set ourselves specific things to remember: business telephone numbers, names of people we have recently met, addresses, statements in the morning papers, sales and finance figures, the time of appointments, series and classifications of facts.

We are quite conscious of the importance of remembering these things; but we forget them in spite of ourselves.

Again we have a problem of deep-set causes—causes that hinge around the fact that we forget because we want to forget—Freudian reasons—or because internal conflicts have our mind tied up in knots.

If it were practical to get down to root causes we would have to fall back on psychoanalysis. Here, among other things, we would find a clue to the unpleasant fact that Jones seems to put away details more efficiently than the Times Cumulative Index, while we can't even recall our own phone number.

On the other hand, there are practical devices and systems we can fall back on to extend our memory—as we find it, in its present, shopworn condition — to a point where it can function as an efficient machine.

In other words, we can develop memory-helps, or mnemonics, which give us the same kind of mechanical support that we could expect from pencil, paper and a long-limbed secretary.

How to make each fact its brother's keeper:

For simple data, like names, addresses, dates, a system of compound association usually makes the material indelible. The association should be made on as many fronts, and in as many media as possible.

Suppose, for example, in a crowded meeting, you are introduced to a corporation president named "John Middleton," of Albany, who bought, last year, \$50,000 of your firm's goods. You want to keep all of this on the tip of your tongue.

First, repeat the whole statement aloud; form an auditory impression. Second, write it on a slip of paper; get a visual impression. Now break it down into associative parts. "Middleton" is properly "middle town." Albany is

roughly in the middle of New York State. The number 50 is midway between zero and a hundred. The nickname for John is Jack; and \$50,000 is quite a lot of "jack."

The whole picture has been made to hinge around one key word: "middle." Remember that, and the whole story flashes into consciousness.

With a little ingenuity, this process of association can be applied to almost any setup. Take another example. A series of names. A report states that Hatfield, Brown, Royal, and Lynes have been assigned to cover the Wisconsin territory.

Quickly build up a picture; the more absurd the better. For example: Wisconsin is on a lake—lake, boats, sailing, crew, dress tie in. Try: A Man in a *Brown Hat* (field) sailed the *Royal Lyne(s)* across Lake Wisconsin.

Repeat this several times and it will become harder to forget than the bad eggs the cafeteria served you for breakfast this morning.

Obviously, the greater the number of associations, the stronger the impression; also, the stronger the impression the more vivid the recollection. It is hard to forget a sock on the nose, or a somersault in an automobile.

While it is basically true that limits exist to our possibilities for remembering, it is also true that we don't think enough about remembering. Which is another way of saying, we don't think enough about thinking.

If we would take the trouble to concentrate on remembering when introductions are made, or when important facts are announced, and make a conscious effort to tie in associations, memory habits would be formed. Facts would always be at our right hand—like friends who need a little money.

But since we don't, each day we become a closer relative of that famous professor who put his cigar to bed—and threw himself out of the window. —MARK ASHLEY

TOUCHE'

MASSENET, the famous composer of *Manon*, was once asked by his friends why he always said such nice things about the composer Saint-Saëns, who was known to have libeled

Massenet's music and his person. Massenet answered, "Let him say what he wants and I will too. No one ever says what he really thinks."

—ALBERT ABARBANEL

CINCINNATUS OF THE WEST

REMINDER THAT GEORGE WASHINGTON DID NOT SPRING FULL-ARMORED FROM THE HEAD OF JOVE



TO AMERICANS who have been brought up on the myth of George Washington—cherry tree episode, copy-book maxims, praying in the snow at Valley Forge, gentleman of leisure at Mount Vernon, and all that to the point of sainted priggishness—the characterizing of the first president-to-be as a frontiersman and Indian-fighter may come as a somewhat vulgar surprise. Yet the Virginian, in days when he could not have dreamt of himself, even in his wildest fancies, as the expectant “father of his country,” earned his spurs in the rough Appalachian backwoods, where, too, he absorbed the spirit of western expansion and acquired that knowledge of military tactics that was to prove so important when he joined his fellow colonials in rebellion against King and parliament.

The “What-a-man!” school of biography made a colossus of every cussing, wenching warrior in the

national history. In its turn the “He-couldn’t-be-perfect!” school of biography swung the pendulum the other way and leveled every one of them, the high and the low. The modern school occupies a middle position and as much as says tolerantly, “Now let’s see what made him tick!” What made George Washington tick and click in the later years of his career as Commander-in-Chief and President can only be understood through an examination of his career on the frontier when the royal Georges ruled the colonies as part of their vast empire and, on the surface at least, all seemed well in the colonial world.

* * *

Genealogists have split many a hair tracing the Washington lineage back through England’s landed, if stuffed, gentry. But the member of the family whose career made it famous worried least about his lineage. The first Washingtons arrived on the Potomac

in 1657. George was the son of Augustine and Mary Washington and was born on February 11, 1732 at Bridges Creek in Westmoreland County, Virginia. The date is technically February 11 and not the 22nd because England had not yet accepted the Gregorian calendar; when it was finally adjusted Washington himself continued for some time to give his birthdate as the 11th of the month.

His education was informal, although his father may have employed a tutor for him. But the father died when George was eleven and his will, strangely enough, left most of his estate to the two sons of his first marriage. To Mary Washington, the second wife, and her five children only a small competence was allowed.

At sixteen George went to live with his half-brother Lawrence, whose favorite he was, at the Mount Vernon estate. Here he became an excellent fox-hunter, a masterly horseman and a companion to the sixty-year-old Lord Fairfax who owned six or seven million acres of land. Lawrence, however, saw to it that his half-brother made new progress in his education and even hired two foreign soldiers to teach him fencing and the military arts. A hand-

some youth, George certainly needed no tutelage in wooing the maidens of the locality.

Lord Fairfax kept a sharp eye to his lands and at the first appearance of squatters sent men out to survey lots and make the newcomers pay up. On March 11, 1748 he sent his son on one of these surveying trips and George, who was young Fairfax's friend, went along as an assistant. This was Washington's first journey into the mountains. Indians he had no doubt known from his earliest youth. Now he was to see for himself the western lands of which Virginians were constantly talking, to exploit which the Ohio Company had been organized.

The following year William and Mary College licensed George as a county surveyor and at seventeen he became the surveyor for Culpeper County with an annual salary of fifty pounds, a much more substantial sum in those days than the bare figures would indicate.

Under her charter Virginia had pretensions to a domain which extended north to the Great Lakes and west to the unknown "South Sea." To exploit the region northwest of Virginia proper the Ohio Company had been formed. A grant of two hundred thousand

acres near the Forks of the Ohio River was secured. However, the stipulation was made that a fort must be built near the Forks and one hundred families be settled there in the next seven years.

Among those financially interested in the Ohio Company were Lawrence and Augustine Washington and also their half-brother George. To assist politically, the Company took in Virginia's Lieutenant-Governor Robert Dinwiddie, an energetic and able executive. Meanwhile, however, the French who had occupied the Great Lakes region for a century and who claimed all the lands west of the mountains, were not idle. In 1749 the Celeron expedition had been sent to the Ohio region to plant lead plates declaring this region French territory. The grounds were rapidly being cleared for a world war between the greatest powers of the day.

It was into this situation that the twenty-one-year-old Washington, commissioned a major now, was plunged when in the autumn of 1753 Dinwiddie sent him to inform the French that in the Ohio country they were treading upon English toes.

On October 31, 1753 Washington left on his mission. At Cumberland, where he arrived in a

blizzard two weeks later, he was joined by the famous guide Christopher Gist and immediately pushed forward in a northwesterly direction. When they reached Turtle Creek on the Monongahela they found the French had withdrawn to winter quarters on the Upper Allegheny. Despite the severe weather they went on. At the Forks, the present location of Pittsburgh, they found an ideal site for the Ohio Company's projected fort. Then they called at Logstown, the important Indian town, and young Washington addressed an assembly of sachems. On November 30, they continued to Venango.

Here as guest of the local commander, Captain Joncaire, Washington learned that the French meant to stay in the Ohio country. So confident were the French of the unprepared condition of the British and of the lack of unity in the colonies that they did not hesitate to talk about their plans. But the mission was not yet completed and Washington and his companions had to travel another four days to Fort LeBoeuf to deliver their message to the French commandant of the region.

The French were courteous but defiant and the crafty Virginian improved the time by making mil-

itary observations. The day after Christmas, Washington and Gist, leaving their companions behind, set out in great haste to deliver the French reply to Virginia. The return journey was replete with adventure: an Indian guide tried to kill the younger man and then, crossing the Allegheny, George was thrown from their raft into water thick with floating ice. Not until January 16th did he return to Williamsburg, his starting-point. Now Virginia and Great Britain both understood that France meant to resist.

Acclaimed a hero because of the success of his mission, Washington was now made a lieutenant-colonel. On April 2, 1754 he was dispatched by Dinwiddie to move toward the Ohio River with a small body of troops to help Captain Trent in the building of several forts. On May 28th the French, who had rapidly advanced eastward since Washington had been to LeBoeuf, were encountered on Laurel Mountain. It was the Virginian's first ordeal by fire. For a quarter of an hour rifle volleys were exchanged. When the "battle" was over the French commander Jumonville and nine others were dead and had been scalped by the Indians assisting Washington.

Somewhat alarmed by reports that a large force of French and Indians were in the vicinity, Washington prudently fell back to Great Meadows and began to build a fort against any surprise attack. That done he marched out to lay a road for military purposes. Reinforcements arrived but soon thereafter his supplies ran low. Then word came that sixteen hundred French and Indians were approaching; Washington commanded about four hundred men in all. He attempted to retreat but could fall back only as far as Fort Necessity.

On July 3rd the battle began. After nine hours of hard fighting, with ammunition low, food gone and the command having suffered heavy casualties, Lieutenant-Colonel George Washington surrendered Fort Necessity to Coulon de Viliers, brother of that Jumonville who had been killed in the skirmish on Laurel Mountain.

Washington was permitted to march out with the honors of war and to retire toward Virginia. Considering how he had been outnumbered and surrounded, the defeat at Fort Necessity was turned into a minor triumph by the generous terms the wily commander exacted as the price of his retreat.

This engagement, however, did

leave the French in command of the Ohio Valley. The next year the Crown sent General Edward Braddock to dislodge the French. The general's defeat on July 9, 1755 at a ford on the Monongahela on the way to Fort Duquesne was one of the greatest disasters of pre-Revolutionary history. Colonel Washington was present, one of the few Americans to whom Braddock had listened, and acquitted himself ably in the midst of the catastrophe.

After Braddock's defeat and death, the remnant of his army, ridiculously enough, went into "winter quarters" and left the border undefended from the ravages of the French and, infinitely worse, from the merciless attacks of their Indian allies. That dreadful summer Washington was commissioned Commander-in-Chief of all the forces defending His Majesty's colony of Virginia.

For three years he toiled to build a chain of forts to protect the Virginia backwoods. The odds against him were not only the craft and strength of the enemy but lack of arms and trained men, as well as drunkenness and vice in the ranks. Those were bitter years for the youthful commander.

Then in November, 1758, he

accompanied General John Forbes's army in a new and more cautious campaign against Fort Duquesne. He again marched toward the Forks. The French, facing odds with which they could not cope, blew up their magazine and left the Ohio country—forever.

The first phase of Washington's career was over. At twenty-six he was an accomplished soldier and leader, a man of substantial means, versed in the American way of waging war, and deeply interested in the great west, the gateway to which—the Forks of the Ohio—he had helped to win. His military experience would, within eighteen years, come into use against some of the very British officers by whose side he had fought. His interest in the west, financial, political and sentimental, would one day stand him well—as President and national policy-maker.

Meantime, at the end of 1758 he returned home and resigned from the army, engaged to marry the tiny handsome widow, Martha Custis. He was content to rest on his laurels, perhaps to sit in the House of Burgesses, to hunt, ride, dance, tend his plantations and, above all, to enjoy a peaceful life.

—PHILIP PAUL DANIELS

NAME OF A NAME

IF YOU'VE ALWAYS WANTED TO BE A BUREAU
OF MISSING PERSONS, HERE'S YOUR CHANCE



HERE are fifty oft-spoken phrases that have immortalized names like Davy Jones, Peeping Tom and Doubting Thomas. You should be able to guess most of

them quicker than you can say Jack Robinson. A score of 70 is fair, 80 is good, and 90 is excellent. Answers will be found on page 101.

1. Dancing the ___ Q.
2. I won't tell my business to every ___ and ___.
3. Rob ___ to pay ___.
4. Everything is _____.
5. "___ alive, or ___ dead."
6. Has anybody here seen ___?
7. That must be out of ___'s jokebook.
8. He's a ___ of all trades.
9. ___'s Irish rose.
10. Just sign your ___ H here.
11. ___'s last stand.
12. All is not according to ___.
13. The Colonel's Lady and ___ are sisters under the skin.
14. Curse you, ___ ___!
15. Lay on, ___!
16. After you, my dear ___.
17. It's a regular Darby and ___ romance.
18. The bartender gave the nui-
- sance a ___ ___.
19. Speak for yourself, ___.
20. Et tu, ___!
21. When you and I were young, ___.
22. You're a better man than I am, ___.
23. Off agin, on agin, ___.
24. Let ___ do it.
25. ___ the Ripper is at large.
26. A ___ came from out of the West.
27. Not tonight, ___!
28. He carried a message to ___.
29. Well, as a lover, you're no Don ___ yourself.
30. It's the real ___.
31. He lost a bout with J___ B___, and they took him away in the Black ___.
32. He is suffering from a ___ horse.

33. You know me, ____.

34. Uncle ____ extended his hand across the sea to ____ Bull.

35. She's both a Calamity ____ and a Hard-Hearted ____.

36. Don't expect Alibi ____ to take the blame for anything.

37. Officer, he pulled a ____ and a black ____ on me.

38. ____'s wife was above suspicion.

39. He'd be handsome if he didn't have a big Dewy's Apple.

40. He showed his ____ heel.

41. He climbed the Dewy's ladder.

42. We got in to see the show free on ____ ____'s.

43. He has the patience of ____.

44. "Dr. Watson, I presume."

45. British soldiers are known by the familiar name of ____.

46. She doesn't use her married name; she's a ____ Leaguer.

47. He dresses like a Bear Bruin.

48. For the love of Mabel.

49. Just a good time ____, that's him.

50. Tell it to ____.

—HERBERT CLARK

HOW TO MAKE 'EM READ ON

"LET me state unequivocally that what is to follow is not for the squeamish or the tender-minded. It is not a pretty tale. But for those who do not flinch at facts, who are able to face life fearlessly and truthfully, the following etc., etc."

★

"To those who are blinded by prejudice the following lesson probably will be wasted, but it is recommended for any who can look at things impartially, think logically and unemotionally, and arrive at their opinions on the basis of honest facts."

★

"To those with untrained minds, the distinction I am about to make may seem overly subtle, and I recom-

mend that those who do not make a habit of orderly thinking skip this passage which will undoubtedly be lost on them."

★

"People with a sense of humor think that the following anecdote is funny. Those without a sense of humor invariably fail to see anything laughable in this occurrence. Accordingly, I suggest that those in the latter category lay this down at once, because it holds nothing for them."

★

"If you like to hear only what you have been brought up to believe, read no further, because you will only be irritated and offended."

—TRACY PERKINS

THEY AREN'T SPOOFING

Many a Jest Is Said in Earnest

FISHERMEN, they say, are laying low for the visitor to Walter J. Moxom, head of the St. Louis, Missouri, Weather Bureau, who had a new scheme for flood prevention. "Line the rivers with

high voltage plates," advised this person earnestly, "and when the floods come turn on the electricity. This will dissipate the excess water in steam."

"And cook the fish?" asked Moxom.

★ ★ ★

A SUBTLE difference exists in the censor's viewpoint between a word used as a verb and its adjectival form. In England's House of Commons anyway. For while the use of

"damn" is banned, the Deputy Speaker has recently ruled that "damnable" is permissible. "I think there is a difference in the use of the word 'damn' and the word 'damnable,'" he said.

★ ★ ★

WHEN the directors of the Massachusetts Turkey Growers' Association sat down to a dinner at which they were to discuss how to make the

general public "native turkey conscious," the main dish was not, as might logically be expected, a sample turkey, but a juicy joint of roast beef.

★ ★ ★

AS A witness for Los Angeles in its suit to abate a 150-acre flying field as a public nuisance, Mrs. Hazel Leeee gave as her reason for agreeing

with the city authorities the information that airplanes interfere with kite-flying. An airplane had flown under her son's kite and carried it away.

★ ★ ★

WHEN the Maryland Legislature was considering a bill permitting women to serve as jurors, many women appeared to protest against it.

"Homes would be broken up when husbands got jealous because their wives were serving on mixed juries with strange men, locked up for goodness knows how long," declared one.

Women would come home from their harrowing experiences in court, protested another, "feeling too unclean to associate with their families." And one lady said she was raised to believe women were superior to men and that she, for one, didn't want to descend to their level by serving on juries. —ZETA ROTHSCHILD

A NOTE ON CARPENTER

HIS HUMBLE OPINION OF HIS COMPOSITIONS
IS NOT SHARED BY THE DISCERNING LISTENER



AT THE turn where Michigan Boulevard becomes Lake Shore Drive, two bulky, baronial, greystone mansions face each other. One, desolate and dingy, the deserted home of the late Edith Rockefeller McCormick, has been a real estate headache for years. The other, across the way, houses the most discriminating, sensitive and urbane-living American composer—easily Chicago's most distinguished citizen.

Thousands rush past daily without giving it a thought. They seldom see the man who lives there: his face is not often in the local news sheets. They are not aware that he was the man who *Carpenterized* the skyscraper, put Krazy Kat on the stage, introduced the Charleston, the banjo and the saxophone to the Metropolitan Opera House. They have not heard his *Improving Songs for Anxious Children*, his bits of tone painting that are at once as evanescent and as strong as the winds of Michigan

Boulevard. They do not know *The Sleep that Flits on Baby's Eyes*, *The Odalisque*, the mood of the lake he has caught in a web of sound.

Concert-goers hear him rarely, see him less—usually at first performances of his works: a tall, spare, greying man with a direct, embracing smile, who turns all applause toward the performers. His friends adore him, but he is known only to a few, intimately by none. Neither he nor his wife will offer any "human interest" tid-bits to the seals.

John Carpenter is a man of too exquisite sensibilities, too fine-grained a fiber to give himself easily. He has sampled life everywhere — selected, gleaned and culled near and far. He is positive in his likes and dislikes, but he is not opinionated. He seeks a blend of beauty and poetry, a dash of humor and fantasy.

He is alert to literature, painting, nature. He is neither erratic nor erotic, captious nor arbitrary.

He is balanced, sees both sides. His New England ancestry keeps him from being effusive. There is in him nothing freakish, fitful, hysterical, wayward or fickle. He abhors dishonesty, laziness. He never loses his temper nor raises his voice. He is neither sullen, stiff-necked, cross-grained nor hard-mouthed, but where his principles are involved he is as unyielding as a cement floor.

Dogs, cats, servants and children are attracted to him. He is warm, understanding, sympathetic, a man in whose presence it is pleasant to be. He discusses art, philosophy, life with others as though they had his taste and penetration. He never condescends. Talking about himself, he avoids.

John Carpenter has had two successful careers: ship chandler and composer. He avoided the trappings and impedimenta of both, frequented the haunts of neither. He escaped the Rotary, the B.P.O.E. and the Bankers. He was not hail-fellow-well-met. He did no back-slapping. But he made money.

Until the last years, he spent every morning at his office, surrounded by anchors, chains, compasses—selling things for ships and mills and railways. That gave his

musical mind a rest. In later years he traveled: there had to be something to pull him away from writing music. For, once the problem of transmuting a conception into sound is crystallized, he never stops until he has a solution.

His imagination has been stirred by many subjects: the Spain of Velásquez, the age of rivets, tin lizzies, high skirts and honky-tonk, the antics of Krazy Kat and Ignatz Mouse, the drifts of the sea, the simple but fathomless poetry of Tagore, and the hedonistic life of a perambulator baby on his own lake front.

A consummate craftsman, he does not mistake means for ends. He is under no delusion that superficial musical energy is a substitute for inner musical life. He uses serviceable material, animates it with vivid and plastic rhythms—always highly personal—clothes the whole in a rainbow play of harmonies and timbres, and then bends it to his purpose. So doing, he prefers to be adroit rather than flagrant with dissonance. He is by no means routine, yet never sensational merely to be sensational. His own programs serve to intimate his purpose:

Adventures in a Perambulator: I. En Voiture. Every morning—after my second breakfast—if the

wind and sun are favorable, I go out . . .

II. The Policeman. Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My nurse feels it, too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions — some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my nurse, a private signal, and the Policeman resumes his enormous Blue March. I feel him after he goes. About his own music, John Carpenter is objective. "To tell the truth," he says, "I have a low opinion of much that I've written. There are moments in all my

works that are unrealized. Of course, as a man goes on writing music, he falls in love with what he is doing at the moment. If he doesn't, why be a composer? He's like a horse with a bunch of hay ahead of him. He must get a feeling that makes him think for the moment: 'My God! This is good!'

"I have never failed to suffer a revulsion after finishing a work. Well, no, that is not altogether true. Most often, however, I am convinced I could do each work better if I could only do it over again. Through the years I have the sense of having made some progress—but always there is the desperate feeling that time is short and 'the hay' still out of reach.

"It is my guess that the historian of the year 2000 will conclude that our era has been a significantly sterile one for the production of truly great art in any field. It may be that materialism has so dominated the life of our day that an atmosphere has been created in which only the soldier or the scientist can draw a full breath. It may appear to an observer of a later age that even the best work of our best men seems little more than a desperate attempt to escape, like Van Gogh, from a prison with walls too high to scale."

Whether Carpenter's works will

live, the future alone can say. They are historical documents, glimpses of his epoch, recorded with the keen perception of a discerning musician and filtered through a poised, challenging intellect. They are the product of a highly evolved human being—a man who has walked, culturally speaking, with poets and kings, and who still loves the smell of the

crowd. They are seldom heroic, nor do they burst forth with the unmistakable emotional explosion of an undying masterpiece. They are valuable not only because of what they contain, but because of what they permit the listening mind to perceive. They are the expressions of a man who has "listened long and long" and still listens.

—CARLETON SMITH

ANSWERS TO QUESTIONS ON PAGES 95-96

1. Suzy.
2. Tom, Dick, Harry.
3. Peter, Paul.
4. Jake.
5. Pendicaris, Raisuli.
6. Kelly.
7. Joe Miller.
8. Jack.
9. Abie.
10. John Hancock or John Henry.
11. Custer.
12. Hoyle.
13. Judy O'Grady.
14. Jack Dalton.
15. Macduff.
16. Alphonse.
17. Joan.
18. Mickey Finn.
19. John.
20. Brutus.
21. Maggie.
22. Gunga Din.
23. Finnegan.
24. George.
25. Jack.
26. Lochinvar.
27. Josephine.
28. Garcia.
29. Juan.
30. McCoy.
31. John Barleycorn, Maria.
32. Charley.
33. Al.
34. Sam, John.
35. Jane, Hannah.
36. Ike.
37. Roscoe or Billy, Jack.
38. Caesar.
39. Adam.
40. Achilles.
41. Jacob.
42. Annie Oakley.
43. Job.
44. Livingstone.
45. Tommy Atkins.
46. Lucy Stone.
47. Beau Brummell.
48. Mike.
49. Charlie.
50. Sweeney.

SCHOOL FOR STARS

STILL MASTER OF THE THEATRE, MAX REINHARDT HAS ESTABLISHED HIS CAPITOL IN HOLLYWOOD



ON HOLLYWOOD's Sunset Boulevard, a few steps down the street from the chrome, glass, and neon frontages of the new NBC and CBS buildings, is a classic structure fronted by Grecian pillars; above the portico a sign reads simply: Max Reinhardt. To a large section of theatre folk the sign identifies that place as the theatre capitol of the world.

There have been several revolutions in the art of the theatre since 1905 when Max Reinhardt blazed the trail for modernism; the expressionist and constructionist methods of Moscow's Meierhold, the stylized methods of the Habima, the scenery-as-actor theories of Gordon Craig—each has held the center of the stage for a time. The art of the theatre has been extended by the motion picture and radio mediums. Abstract theories of acting which require the player to be a gymnast or a mummy have flared and died. Group playing has become a re-

ligion of the theatre with some folk, others stick to the star system.

Through all this, Reinhardt has retained his following. His name today is still the name of the theatre's greatest living master, to the theatre's greatest public. When he founded his first school in Berlin, before the World War, Berlin became the world theatre capitol; later the capitol moved with Reinhardt to Vienna, to Salzburg, to a castle on the Rhine; the capitol, was, so to speak, in this man's head; and now he has carried it to Hollywood. At 64, the master has founded a new school; and the Reinhardt workshop is no mere capitalization on his name; spry, vigorous, fertile and creative as ever, Reinhardt is at work in his theatre-shop every day, coaching, molding his latest group of youngsters into members of that worldwide band of people who explain their art in no mysterious abstractions, but simply by saying they have "worked with Reinhardt."



COLOR PHOTOGRAPHS BY PAT CLARK

New names, minted in Reinhardt's workshop, frequently dot Hollywood casts. These two, shown with Dr. Reinhardt, are star pupils and soon may be cinema stars. The girl in yellow is Jessica Cheyney. Her colleague, Nanette Fabares, is already signed by Warner Brothers.

The master is enthusiastic about his American material. The varied racial sources of American life have given them a richness of endow-

ment and a flexibility far beyond the European type, he declares, and they work hard. There is only one difficulty. They learn too fast.



Max Reinhardt here holds colloquy on the interpretation of the roles in Maeterlinck's *Sister Beatrice*, a favorite of his and the genesis of his most spectacular success, *The Miracle*. The Maeterlinck play, with its large cast of nuns, is an excellent workshop training piece.

And in Hollywood, the talent scouts are perched like hawks over the Reinhardt workshop. No sooner does a pupil begin to "show something" than the magic contract appears with its beckoning

dotted line, to whisk the talented one from workshop to studio.

"I suppose I cannot blame them," Max Reinhardt says of his pupils. "When the job is offered, they feel they have to take it." He



Radio technique is included in the training of the Reinhardt pupils. The Workshop students go into the sound control rooms and find out what the mechanisms can do to, and for, their voices. Then they regulate their voices accordingly. Television will be added next.

smiles with wry understanding. Nevertheless, quite a few of his talented young troupers are willing to abide by his advice and refuse contracts, waiting until the master tells them they are ready.

Behind the classic portico is a complex of offices, rehearsal rooms, studio workrooms fitted with the latest motion picture and radio gadgets; in one room, students are practicing fencing; in



Goldoni's *At Your Service* is a straight dish of drollery, whipped up around a couple of couples who are saved from marrying the wrong people. It has new music by Erich Korngold. The girls all learn to sing and dance, and their legs look none the worse for intellect.

another, a student is recording his voice, then listening to the playback, studying his errors; across the hall, a group is designing scen-

ery, others are constructing model sets. For Reinhardt believes that the actor must be a complete instrument, must know the history

of the theatre, must have enough education to relate theatre to life, theatrical history to world history, must be able to sing and dance as well as to act, must be able to perform in every mood and style, from the *Comedia dell' Arte* to the modern movie.

In the midst of this complex of workrooms is a huge beam-ceilinged chamber, paneled in sound-absorbent material. A grand piano is backed into what was once a huge open fireplace; a few spotlights squint monkeywise from the ceiling beams. At one end of the room are some rows of folding chairs. The first row is formed by armchairs, for the master and the faculty. The rest of the room is the stage. No platform, no proscenium separates actors from audience. A folding screen is the curtain.

The middle armchair is, momentarily, the world capitol of the theatre. Max Reinhardt is pointed forward, his large head poised in birdlike attention, and at the same time cocked sidewise as if in consultation with Helen Thimig Reinhardt, his wife, herself famous as an actress, who shares direction of the theatre workshop.

In the forepart, or stage part of the room, with a few drapes and screens for scenery, the newest

group of students is performing Philip Barry's *Holiday*.

At first the performance seems barren and awkward. The actors are very young and have made little effort to age their appearance to correspond with the parts they play. One lad seems to be imitating Fredric March in his voice and mannerisms. A girl seems to be able to play only her big scenes, becoming awkward when she is not the center of interest. But as the play goes on, the illusion rises. A special quality of sincerity comes from the young players. And as each young actor reaches a big speech, Reinhardt leans forward with particular attention, obviously making mental notes for later periods of coaching. He believes in the utmost realization of the individual actor's powers, as well as in smooth group performance, and it is perhaps because of his delight in bringing out each actor's fullest talent that Reinhardt has produced so many world famous stars, stars such as Luise Rainer, Dietrich, Joseph Schildkraut, Alexandre Moissi.

Some of the more recent theorists of the theatre, who believe that acting must be based upon a specific method, criticize Reinhardt for being an acting director, instead of a suggesting director.

Quite simply, there are theatrical professors who believe in explaining, only explaining each acting problem, and insisting that the actor solve the mechanics of interpretation in his own way, rather than by imitation. Max Reinhardt, however, is one of those directors who, while explaining and enlarging on a dramatic text, expounding the author's meanings and pointing out the various possibilities of interpretation, cannot resist jumping into the actor's place and showing him exactly how it should be done: with what gestures, with what tones of voice.

Nevertheless, he is the first to encourage the actors to do the same thing differently if they feel it differently, "in their own way." But then, as director, he is the final judge as to which way fits best into the harmony of his production.

The main thing Reinhardt requires of his pupils is sincerity: belief in each thing they try to do. There is sincerity even in comedy; and the quality of sincerity, he maintains, is what makes all techniques of acting essentially the same: stage and screen and radio require that same basic quality; the various small tricks of technique that distinguish each medium are easily learned, afterward.

Max Reinhardt insists that only such persons as have a definite talent for the theatre should be permitted to train for it; if at the end of a few weeks' trial he finds he has been disappointed in the promise of an applicant, that applicant is told, as pleasantly as possible, to seek some other field of activity; the theatre, or at least Reinhardt's theatre, is not for ordinary folk. Tuition for an entire year may be refunded.

On the other hand, lads who hitchhiked from New Orleans, Detroit, New York, penniless, but in the hope of receiving training from the theatre-master, have, if they exhibited enough talent, found scholarships, and later jobs waiting for them. One such youngster received a scholarship provided by Edward G. Robinson, and advanced so rapidly that he was selected as an assistant director on the *Hunchback of Notre Dame*. Edna May Oliver is another of the film stars who provides a scholarship at the Workshop.

The routine at the school is strenuous. Classes start at 8:30, go on all day; often there is rehearsal or performance in the evening. In the single year of its existence, the Workshop has produced Maeterlinck's *Sister Beatrice*, *Faust*, *Six Characters in Search of an Author*,

Noel Coward's *Tonight at 8:30*, *Holiday*, and Goldoni's *At Your Service*. Students are now rehearsing in streamlined versions of the *Bluebird*, and *Midsummer Night's Dream*.

Most of the productions are simply done in the large theatre-room of the Workshop; a few, however, have been presented in theatres in Hollywood. The latest and most elaborate of these was the fanciful, colorful production of the Goldoni comedy, with music by Erich Korngold from Rossini themes.

The public which associates the name of Reinhardt only with such tremendous spectacles as *The Miracle*, which turned entire theatres into cathedrals, as the Salzburg festival, as the New York production of *The Eternal Road*, for which an opera house was rebuilt, would be astonished at the surroundings of some of the Reinhardt productions in Hollywood. For here, the Max Reinhardt of the famous intimate theatre, the Kammerspiel, has precedence. *At Your Service* was presented in a school auditorium with a shallow platform stage and very simple lighting and scenic effects.

It was played in delirious, harlequin fashion, with actors stepping front center to make direct

speeches to the audience, with interludes of song, dance, mimicry. The piece proved to be an amazingly shrewd selection for a cast of students, as almost every character in the play had, at one time or another, a specialty number, song, or recital, in which to display full talent. Two of the players, Nanette Fabares, an irrepressible, feathery, joyful creature of seventeen, and Herbert Anderson, a lanky droll, were immediately signed to long-term contracts.

Reinhardt's aim, however, is scarcely to become the chief trainer for the film industry. He wants to establish a theatre in the United States, with his school as background and basis, as it was in Europe. This school has every chance to take the place of the famous 47 Workshop conducted at Harvard by the late Professor Baker. For Reinhardt, too, wants to have people in every department of the theatre, playwrights, directors, actors, designers, technicians, learning and practicing in his school. He is not certain that Hollywood is the final place for such a school. Perhaps, he now thinks, he should have half his school in the East, the rest in Hollywood, devote six months of the year to each. Max Reinhardt is just starting. —MARTIN LEWIS



George of Meas.

CORONET

ULLABY FOR A CHILD NAMED ABE

(1809)

Here is your cradle, babe, hush now, sleep,
The valleys of Kentucky, narrow and deep.

Here is your mother, as sweet as a song,
Here is your father, a quiet man and strong.

Hush, babe, sleep, babe, the hills are touched with hope,
The cold rains of winter run down every slope.

The warm sun of spring will sparkle on the streams,
Hush, babe, sleep, babe, and grow with your dreams.

Your grandmother Lucy was a gay girl they said,
Hush, babe, sleep, a hawk floats overhead.

Her laughter was a good thing, her feet were free and wild,
She would have you be as free, her own grandchild.

Hush, babe, sleep, the redbud is in bloom,
And the weaver's stern fingers are busy with the loom.

—GERALDINE WOLF

CAN YOU REASON INDUCTIVELY?

A QUIZ DESIGNED TO TEST YOUR ABILITY TO
INFERR GENERAL RULES FROM SPECIFIC FACTS



THROUGH inductive reasoning we are able to show our alertness, originality and resourcefulness; and it is, therefore, more exciting than routine thinking. Whenever we study a series of events or facts in an attempt to discover the rule which accounts for these events, we reason inductively. Although this statement may seem a trifle abstract, it describes a method of thinking that we use every day. We reason inductively when our car breaks down, and we cannot immediately locate the difficulty, when we seek the reason why the paint is peeling off the south side

of the house, and when we tackle an endless number of practical little problems. It is an intelligent trial and error type of thinking; we survey the data in an attempt to create a rule which will describe it.

Below is a test which can be taken only by reasoning inductively. Each of the questions embodies some rule, so examine them with the aim of discovering the rule represented by the given data. Give yourself five points for each correct answer. A score of 70 or over is good, and 85 or over is excellent. Answers on Page 132.

✓ One of the following words does not belong in the list:
(1) highway; (2) road; (3) sidewalk; (4) avenue; (5) street

✗ One of the following words does not belong in the list:
(1) stress; (2) turmoil; (3) woe; (4) skillful; (5) disaster

3. The two pairs of words are in

a certain relationship; discover the relationship and then write in the word which will complete the third pair:
hard, soft; light, dark; up, ~~down~~

4. The code below means "Clear hiway." Discover the principle of the code and write the reply "Send car."

3, 12, 5, 1, 18—8, 9, 23, 1, 25

19, 5, 14, 4, —3, 1, 18

5. The following series of letters proceeds according to a certain principle. Discover the principle and write in the next two letters.

A, C, B; D, F, E; G, I, H

6. One of the following does not belong in the list:

(1) Korea; (2) Hawaii; (3) Ontario; (4) Tunisia; (5) Portugal

7. The code below means "Send me money." Discover the principle of the code and write the reply "No funds."

Tfoe nf npofz 'M P JVOET"

8. The following series of letters proceeds according to a certain principle. Discover the principle and write in the next two letters.

Z, A, Y, B, X, C, W, D

9. One of the following animals does not belong in the list:
(1) frog; (2) turtle; (3) perch;
(4) eel; (5) water moccasin

10. The two pairs of words are in a certain relationship; write in a word which will complete the third pair.
small, insignificant; large, colossal; loud, _____

11. What is an additional number to complete this series?

1776; 1812; 1846; 1861; 1898;

12. The series of groups of num-

bers below proceeds according to a rule. Discover the rule and write in the next group of numbers.

6978; 5867; 4756; 3645; 2534

13. One of the fish below does not belong in the series:

(1) carp; (2) muskellunge;
(3) perch; (4) pike; (5) smelt

14. The series of numbers below proceeds in a certain order. Discover this order and write in the next number.

.125; .25; .5; 1; 2; 4

15. The following series of letters proceeds according to a certain rule. Discover this rule and write in the next two letters.

M, N, L, O, K, P, J, Q

16. One of the animals named in the following group does not belong in the list:

(1) perch; (2) whale; (3) bass;
(4) sturgeon; (5) ray

17. Examine the series below and carry it two more steps.

A, 1½, C, 1½, E, 2½, G, 3½,

4½, 5½

18. The coded message below means "Are you ready?" Discover the principle of the code and write the reply, "Yes, I am."

ZB, QS, DF—XZ, NP, TV—
QS, DF, ZB, CE, XZ?

19. The pairs of numbers below

are in a certain relationship. Discover this relationship and write in the number which will complete the last pair.

29, 92; 63, 36; 144

20. The series of groups of num-

bers below proceeds according to a principle. Discover the principle and write in the next group of numbers.

4132, 5243, 6354, 7465, 851

—WILLIAM JAMES GIESE

HOW SHALL WE SPEND ETERNITY?

How shall we spend eternity is not a question on an evangelist's banner but one which has occupied the folk of all ages. For centuries man has been pondering the statement that a thousand years is but a day in the sight of the Lord and that many years may appear but an instant to an ordinary mortal.

This stepping into an adventure where time is not has engaged the attention of many writers before and after the creator of Rip Van Winkle. One of the most interesting attempts to explain how the saints may spend eternity without becoming bored has been recorded by the Crusading Bishop, Jacques de Vitry, 13th century collector of folklore:

A very religious and energetic abbot was once meditating about the end of the world and about what eternity would be like. Among other things he began to ponder the joys of Paradise. He was disturbed lest the saints with no earthly duties to perform might become bored to be in one place for so long a time.

As he was wondering how he could endure unbroken leisure, a bird ap-

peared. The abbot stopped and watched the bird and listened with delight to its sweet song.

Returning to the abbey, he found the gate of the abbey changed, and a new doorkeeper standing at the wicket.

"And who are you?" the gatekeeper inquired.

"I am the abbot of this monastery, and I but just now went into the garden to meditate."

The brothers denied that he was their abbot. Wondering, an old brother hunted through the book where were written the names of the dead abbots. Here they found, among those who had died three hundred years ago, this abbot's name.

And so the folk today who wonder whether perpetual hymns of praise and the playing of golden harps will ever grow tiresome must rest content with the words of the good Bishop:

"And so God showed to that saint that a thousand years in eternal beatitude is as a day which is gone and that three hundred years but a bird song, nor will these saints ever be bored."

—M. W. MAGOON

ROADS, JUST ROADS

*INNOCUOUS DISSERTATION ON A SUBJECT
THAT YOU SIMPLY CAN'T GET AWAY FROM*



ROADS have been with us since time immemorial, the Romans having built some so permanent that even the detours have lasted. Roads are to get to places on, but nobody has ever explained to me whether or not we'd have been better off if we stayed where we were in the first place. There is a great variety of roads, including dirt, brick, cobblestone, asphalt, terrible and wrong, the last being encountered most frequently when you are half an hour late and running short of gas.

But of course one of the nicest features of roads is the scenery you can see en route. If you tour this great country of ours you can observe such scenic wonders as the Yosemite Valley, the Hudson Palisades, Smoke El Chokos, Hot Dogs, Stop At Joe's, No Left Turn, and Fresh Eggs 39c Doz. People have formed such a strong habit of reading road signs that if I ever write a best seller, I'll sell serial rights to the Lincoln Highway.

When you come down to it, practically everybody you ever heard of lives on a road, or on streets, highways or boulevards which are just roads that have had their faces lifted. Practically everybody you *haven't* heard of lives on roads, too, and most of these turn out to be motor cycle cops and hitchhikers. Motor cycle cops are fellows who are hired to keep down speed on roads designed for speed, and hitchhikers are ex-piano players who turned out to be all thumbs.

Some roads are more famous than others, and among the ones most frequently traveled in this country are the Santa Fe Trail, the Boston Post Road, Michigan Boulevard and Do Not Enter. Roads that stop suddenly come to a dead end; so do some drivers. If all the roads in the world were straightened out, and put end to end, it would be even sillier than a lot of things some governments are doing. —PARKE CUMMINGS

A PORTFOLIO OF PERSONALITIES

EDITH JARVIS ALDEN

WHEN she was a child, Edith Jarvis romped through the Iowa offices of Burlington railroad. Frequently she sat in, uncomprehendingly, on board meetings, ponderous discussions of policy, mortgages and legal imbroglios. She was not enthralled. And she never visioned even for a brief instant that she would fall in love with railroading, follow her father's footsteps, become the first woman rail bigwig in the land. In due course she married, had a son. When her husband enlisted in the war to save the world for democracy she did what other women were doing—she stepped in to carry on her husband's business. That meant dealing in refrigerators in Detroit. Then she went back to Burlington's Chicago offices to take charge of Liberty Bond sales to employees. She was charming and persuasive. The war went on. Mrs. Alden worked in the office, attended night school to bone up on shorthand and office management. She was a natural. Corporation law came easy. In 1922 she became assistant secretary, stepping into her father's shoes. Recently directors singled her out for the weighty post of secretary and assistant treasurer. Peppy, fifty-eight-year-old Mrs. Alden becomingly wears the orchids she gets from her son. She likes to swim—and ride on trains.



WILL DOWNER

EDITH JARVIS ALDEN

FEBRUARY, 1940



ROBIN

RICHARD F. LITTLE

WHOSE UNIQUE STUDENT-RUN COUNTRY SCHOOL REALLY EDUCATES

SOMNOLENT little Ellerbe, North Carolina, bedecked with scraggly pines and soft-drink signs, is a mecca for educators interested in its lively, modern rural school—the finest country school in America. In 1928, Richard Little, faced with a pitifully inadequate school budget, began to lead his charges into a program of learning by doing. Today the 1,100 students run the school, discipline themselves,

operate a produce market handling \$15,000 worth of commodities yearly, and run a store. The library and art gallery were purchased with earnings of the school, which is yearly enriched by 150,000 hours of student labor. The school is a living laboratory with real problems and real jobs. As for himself, Principal Little has thumbs-downed attractive salary offers from corporations for his dynamic services.

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ROBIN CARSON

M. FLUEGELMAN

WHO DERIVES FUN AND PROFIT FROM HIGH-HATTING HIS CUSTOMERS

M. (FOR MAXIMILIAN) Fluegelman doesn't need an economist to tell him when things are getting better or worse. His New York shop has a near-monopoly on making silk toppers for statesmen and the luxury trade; he *knows* when men are in the mood for high hats. (His business is on the upbeat again.) He's been making tall hats for 50 years, has the only exclusive high-hattery in the country,

A "silk" hat is calico, stiffened with shellac and covered with plush or merino. Fluegelman says, "A man may despise wearing one but he's always curious about how to wear it right." Of all his presidential customers, beginning with Roosevelt I, hatter Fluegelman had the most trouble with Coolidge: he insisted on wearing his toppers at the wrong angle. Had the smallest head size too.



GEORGE EMME

FRANK MARSHALL

WHO IS THE FATHER OF SEXTUPLETS—ALL NAMED C. McCARTHY

HERE you see Frank Marshall who, in making the irrepressible Charlie McCarthy for \$23.75, helped put the "vent" business back on its feet. Now he has six impudent McCarthys living with Edgar Bergen. Just four years ago things were dullish and Marshall had so many blockheads hanging about his shop that he gave them away to neighborhood children for toys. Today the birthrate in his Chicago shop is greater than that in the state of Rhode Island: he makes a goodly percentage of the dummies used the world over. Although his workroom is equipped with electrical machinery, Marshall prefers to work by hand. After a ventriloquist has submitted a sketch—written, verbal or gesticulatory—of the character he wants, Marshall begins carving the head from a block of four-ply basswood. Completely dressed figures sell from \$22.50 to \$125. Marshall is not an entertainer but has a jaw-wagging cut-up for his own amusement.

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HELEN GLEICH

WHOSE BUSINESS GREW OUT OF PITY FOR MEN'S SARTORIAL DILEMMAS

BECAUSE she heard men complain that their women folk usually gave them ties that only a would-be martyr could contemplate wearing, and because she adored fine fabrics, Helen Gleich founded her unique tie-a-month club. It supplies wives of busy men, husbands, and other sundry males with a mail-order tie service, in which Mrs. Gleich assumes full responsibility in picking a suitable cravat for each subscriber every month. The year's membership is \$30. A dividend appears on the member's birthday when he receives a gift of a tie clasp, cuff links—or a necktie. Upon subscribing, each member is asked to divulge his three favorite colors—and the one he shuns. Blue, red and maroon are most popular. No duplicate patterns go to men in the same city. Mrs. Gleich started her enterprise on the heels of boredom encountered at bridge tables and parties. That was in 1938. Now, *Ties, Limited*, of New York, services men in thirty-four states.



GABOR EDER



DISRAELI

NORMAN MacDONALD

WHO IS THE FRANK BUCK OF FLORA—BRINGING ORCHIDS BACK ALIVE

FED up with a Wall Street brokerage clerkship, Norman MacDonald set out to realize his ambition to be a South American explorer. He found there wasn't much that needed exploring, but discovered a business in which there was both excitement and money: orchid hunting. Now he's the Frank Buck of flowers; he searches forests of Colombia and Venezuela for the best commercial species of orchids

and brings 'em back alive—not merely precious blooms but the whole plant. Most of the *cattleya* you see in florist shops is grown artificially in this country, but the best stock still is imported. MacDonald and his partner, Frank MacKay, must work like gold prospectors—secretly, for adventurers are not above jumping orchid claims or hijacking shipments. And natives sometimes are less than friendly.

THE VOLTAIRE CURSE

CAN COINCIDENCE EXPLAIN THE FATE THAT HAS
BEEN VISITED UPON ALL THESE INNOCENT MEN?



THE heart of Voltaire was taken from his body and given to his niece, Madame Denis, who later presented it to Madame de Villlette, Voltaire's adopted daughter. For a time it reposed peacefully in a small silver casket until it was finally decided to give the heart back to its body. But when the tomb was opened in the Pantheon it was found to be empty. What happened to the body? Nobody knows. There is a Voltaire curse.

And the reason for the curse, it is claimed, is due to the fact that the dying cynic waved aside the priests who came to his bedside. He died without a last confession. Was this due to intention or to the fact that the ill man was already half-insensible when the church fathers arrived? This also is unanswerable. And is the curse one that was issued from some supernatural power or is it only coincident? And how long will it run? And must all those who touch the writings of Voltaire also suffer?

Here is a list of some of the editors and publishers of the works of Voltaire.

Beaumarchais, author of *The Barber of Seville* and *Figaro*, was the first editor of the works of Voltaire. His decline was rapid. He lost a million francs by the venture and died a poor man in 1799.

Desser later published an edition in ten volumes but died soon afterwards and his friend Migeon who provided the money for this edition ended his days in illness and poverty.

Cérioux and the widow of Perroneau brought out an edition of Voltaire in sixty volumes. They were ruined beyond recovery.

Dalibon gave the public a beautiful edition in ninety-seven volumes and he ended his days as a laborer for a color-grinder with the wages of two-and-a-half francs a day.

Touquet died very suddenly at Ostend in 1831 before he could bring out the edition he planned.

Garnery, his partner, went on with the publication and completed the edition in seventy-five volumes. He died a ruined man.

Deterville, a wealthy publisher, who could not possibly be ruined financially, issued an edition of Voltaire. He became blind soon after its publication.

Daubrée had the misfortune to accuse a woman of stealing a book that was worth but ten sous. She murdered him.

René, of Brussels, edited an edition of the works of Voltaire and

soon afterward failed and ended his career as a simple workman.

In America, a kindly Scotsman, Adam Dingwall, who for many years published *Current Opinion*, also issued a large edition of Voltaire. His publishing house was in bankruptcy when he died.

Lincoln MacVeigh and his Dial Press brought out a collected volume of *Voltaire's Romances* in 1928. The court appointed a receiver a few years later and most of the books were remaindered.

—MANUEL KOMROFF

EYES THAT SEE NOT

MOST of us look at things over and over without really seeing them. Try to draw on a piece of paper the outer dimensions of a dollar bill. If you have the length and width exactly right, then you're a marvel, for in a test only one person in 500 got it right. Then see if you can draw a circle approximately the size of a dime or a quarter.

Having done that successfully, make a rectangle exactly the size of a two-cent stamp. And how many little perforations are there at the edge of the stamp? Several thousand persons have tried these simple tests and failed.

Maybe you've heard your father ask a blessing at the table several hundred times. But could you repeat it word for word? You've read many

children's stories aloud. But try to tell one with complete accuracy in its main details.

Garry C. Myers, well-known educational psychologist, suggests these:

How many steps are there up to the second floor of your home?

What was the weather like last Tuesday morning?

On what day of the week did this month start?

Without stopping to count, how many letters in your name?

Has your watch Roman or Arabic numerals?

Ask members of your family to reproduce the figures on an ordinary watch face and see if they think to omit the VI where the second hand comes.

—FRED C. KELLY

MAN OF NATURE

STRANGE WAS THE EXISTENCE OF JEAN JACQUES ROUSSEAU, AND STRANGER YET HIS "CONFESSIONS".



THE man or woman who comes to maturity without having read the *Confessions* of Jean Jacques Rousseau has missed one of the unique treats that the literature of the western world has to offer. Periodically damned by professional moralists who refuse to let every man reach the moral for himself, the *Confessions* is perhaps the most complete autobiography of flesh and error ever written.

The autobiography of ideas is done again and again. But the other kind requires of its author that he be hypersensitive and yet that he flay his own skin, lay bare his own vitals and turn the scalpel in upon himself. No one ever practiced autovivisection with as much enthusiasm as did Rousseau, the eighteenth-century man of nature.

Moreover, the same Rousseau was the philosopher who was in a large sense, responsible for the dissemination of these ideas: the rights of peoples against their rulers and political equality. Both

were behind the greatest movements of his time. We who live in a century which is cynical of the principle of Liberty, more or less resigned to the loss of Equality and, save on the narrowest basis, suspicious of Fraternity, are inclined to scoff at idealistic watchwords and to cock our ears only at songs of hate. But the American Declaration of Independence eloquently expounds Rousseau's principles and the French Revolution was fought with "Liberty, Equality and Fraternity" as its cry.

Yet Rousseau's work, whether in letters or philosophy, cannot be fully understood without an appreciation of his strange life and personality.

* * *

Jean Jacques Rousseau was born in Geneva on June 28, 1712, of French parentage. His mother, who was the daughter of a minister, died at his birth. His father, a watchmaker with literary tastes, strove to give Jean Jacques what

little education he could afford and read daily with the boy from the few books he owned. Plutarch's *Lives*, Rousseau later avowed, made the greatest impression upon him.

Through force of circumstances the boy was from his tenth year shifted from one environment to another. He lived with, first, his mother's relations and, then, with an uncle who apprenticed him to a notary and still later to an engraver. The lot of the apprentice in those days was at best that of a menial servant and Jean Jacques, already a sensitive daydreaming creature, emotionally unstable and devoid of all sense of security because of his position, suffered cruelly from the treatment he was accorded by his masters. In compensation he learned, by his own account in the *Confessions*, to lie, to cheat and to pilfer like any gamin of the streets.

When he was sixteen young Rousseau ran away from the engraver's shop and his years of wandering began. A friendly priest came upon him and, being moved by the intellectual promise he showed, sent him to Annecy to a Madame de Warens, who assisted in his education, chiefly in science and music. Later Jean Jacques was sent to a religious training

school in Turin. He did not stay there long and was soon wandering again.

He became a footman in the service of a countess but soon returned to the establishment of Madame de Warens, who took him in again and encouraged him to resume his education. Once more he studied music and now the classics as well but he was apparently not a good scholar, his peculiarly volatile nature preventing him from almost any kind of self-discipline. Sincerity of expression and general eloquence were even then his most outstanding gifts. Though a timid soul with a large appetite for flattery and barely twenty years old, he was already pouring upon himself a strong solution of the corrosive acid of self-criticism.

At this time he became his patroness' lover and for the next six years lived peacefully under Madame de Warens' wing, reading and studying philosophy. Then his health failed and he went to Montpellier with another woman, his amoral character permitting him to wander from Madame de Warens when his passions dictated. He became a tutor to children but was ill-suited to the tasks such a position imposed. He went to Paris, ostensibly as a musician,

but he was ill equipped for that art and failed in it. At last he left for Venice, where he had secured a post as secretary to the French ambassador. However, he was gone only eighteen months and returned to Paris in 1745.

That year he met the twenty-three-year-old laundress, Therese Levasseur, and made her his mistress. Although Therese was a plain person in contrast to the beautiful and fashionable women whom Rousseau admired so much and in whose presence he was always ecstatic and eloquent, she nevertheless became the prop in his life.

★ ★ ★

When in 1749 the academy at Dijon offered a prize for an essay on the subject "Whether the Revival of Learning Has Contributed to the Improvement of Morals," Rousseau, who was then earning his living by musical hackwork, sent in a paper in which he characteristically took the negative position and argued it with an eloquence that astounded France. Not from the intellectual reserve of the scholar but from the imaginary dream-castles of the mystic came the substance for his piece. With the reception of this work he began to see himself as a Voice fated to show mankind the way.

His success in Paris made him a favorite in certain circles, particularly in the Diderot group, which had accepted him earlier. Now a Madame Dupin, who had also befriended him previously, gave him a position as secretary. But the perverse Rousseau wrote a sneeringly critical paper on French music and brought down such a storm of abuse upon his head that he had to leave for Geneva. His second essay: "On the Origin of the Inequalities Among Men," had appeared; but though more eloquent than his prize paper it did not provoke the same interest.

He visited Madame de Warens and finding her in sore straits gave her what money he could and thereafter, until she died, loyally sent her small sums to assist her in her poverty. Returning to Paris in 1756 he and his household found a refuge at Montmorency in a cottage that was the property of Madame d'Epinay, another admirer.

That cottage, which offered the solitude of the countryside, became the famous "Hermitage." Here Madame d'Houtetot, a friend of his patroness, came to visit the brooding eccentric and was inspired to become his newest passion. Here *The New Heloisa* was

composed. From here Rousseau quarreled with Diderot, who had long been his friend.

For all his petulances, rages and exaltations followed by fits of remorse, the finest noblemen in the kingdom were his friends and the best minds of the time sided with him—or crossed swords with him.

He was forty-seven years old and suffering from painful maladies when he began his first novel, *The New Heloisa*. He was fifty when it appeared and became the best-seller of the decade. That work cannot be judged fairly by modern standards of criticism: it is a sentimental fiction, the characters are wooden, the dialogue rhetorical and the motivation slight. But in its day it shook Europe to lachrymal depths, for *The New Heloisa* was a tragedy of passionate love interwoven with passages of eloquent prose. Even Byron and Goethe, two greater geniuses, were later influenced by this tale of emotion enthroned. Moreover, Rousseau poured out vials of social criticism between the lines, attacking particularly inhumanity and false pride.

In 1762 his *Emilius*, a manual for parents, appeared. The book contained sound advice on the education of children, stressing the value of country surroundings and

gentle treatment and the need for teaching the dignity of labor. Furthermore, it emphasized the merits of the common man and the importance of ingraining in the young respect for Truth and for Justice. But on the charge of irreligious tendencies the Parliament of Paris ordered the book burned and its author arrested. Rousseau was warned and once more he fled. But France and Europe both were reading *Emilius* and were being deeply influenced by it.

At the same time Rousseau had issued his revolutionary *The Social Contract*, which started as an inquiry into the nature of political society and went into speculations on the rights of people—who as a social brotherhood constitute the only sovereign—against their rulers. "Man is born free," Rousseau cried passionately in the opening phrases of his new book, "and everywhere he is in chains." Stylistically at least, for like all of his work this one too lacked cold logic where it was most needed, this work, which struck boldly at the roots of French feudalism, was to become the prototype for the revolutionary literature of the next century and a half. Eloquently it hammered points that had too often been ignored but which

France was prepared to hear extolled: equality before the law in particular and, in all things, equality of opportunity.

Any student of elementary logic can take *The Social Contract* apart, but only Rousseau could have put it together. Like all of his previous writings it contained considerable praise of nature and of the ideal state as having existed in primitive times when life was simple. But however one may criticize *The Social Contract*, the fact remains that it was the work that became the Bible of the French Revolution and that, thirty years later, the Jacobins drew heavily upon it in their attempt to build a new state in France.

* * *

Rousseau found refuge in Yverdun in the canton of Berne. Then word came that Geneva, city of his birth, had ordered his works burned and their author arrested. Two weeks later Berne ordered him to leave the canton and Rousseau fled to the protection of Frederick of Prussia. The hypersensitive man still had dignity and charm enough to make high friends wherever he went. Besides, his wants were so few, for he never permitted himself any luxuries, that he was able to earn most of the money he needed. So he lived

in exile, lashing out against his foes, both secular and clerical, in short brilliant polemics that are among the choicest pieces to come from his pen.

Continued persecution made him leave Prussia at last and go to the little isle of St. Peter in the canton of Berne. But, although he was idyllically happy here, Berne ordered him out. He wandered again and finally accepted an invitation, extended by David Hume the philosopher, to go to England where his name and works had long been celebrated. George III, Boswell, Garrick, Burke and other Englishmen of distinction paid him homage but Rousseau felt a new loneliness, for he knew no English and he missed the French climate and French associations.

Because of a mischievous public letter secretly written by shrewish Horace Walpole, he quarreled with David Hume, accusing him of the attempt to blacken his character. A war of letters ensued with charges flung wildly on all sides, and he found England cooling off toward him, or so he imagined.

Once more Rousseau was unhappy. Once more he took up his pen, now in 1766 to write his *Confessions*, characteristically to lay himself so bare, to reach in so

deeply and with such passion, sincerity and eloquence, that not the smallest and meanest force in his life could be overlooked, and that he might be understood as not a man *above* men but as a man *of* men, "a man in all the truth of nature." And Rousseau hid nothing, for he knew himself perhaps too well.

He suffered from melancholia, for only his faithful Therese was there with him, and from a feeling that his English friends had betrayed him. He began to believe that everyone was plotting against him. At last he became so terrified by the pictures he conjured up for himself that he fled, panic-stricken, from his pension, his home, even from his papers and returned to France where his old friends could hide him.

Under a false name he went to live in a cottage near Gisors and there he wrote the second part of his *Confessions*. Again he fled and again he wandered. He was at this period estranged from Therese, whom after twenty-five years he had finally married, and was more lonely than ever. There is little doubt that he was a gravely ill man, in search of a peace that he had hitherto been able to find in his own heart.

In 1770 he was once more

back in Paris, once more with Therese and again earning his living by copying music and by writing "Dialogues" that reveal him as a sober philosopher resting his weary shoulders against a tombstone.

His last years were spent in poverty, for Rousseau stubbornly refused to accept money he could not earn. He wrote letters and essays but would have none of the gaiety that he had once loved so much.

Hosts of fears beset him on the days when his maladies triumphed; on other days he was the calm if sensitive Rousseau of older days.

Then on July 2, 1778 an apoplectic stroke brought his death at Ermenonville near Paris. He was buried on a little island in a small lake.

There his body reposed until sixteen years later the leaders of the French Revolution had his ashes removed to the Pantheon in token of the nation's homage. The years have seen the waning of Rousseau's influence as a political philosopher but time has not tarnished the luster of the *Confessions*, which may be called a modern version of the Fall of Man and of his expiation outside the Garden of Eden.

—LOUIS ZARA

DEATH AND THE SERAPHINE

**WELL EQUIPPED FOR HER DESPERATE ENTERPRISE,
THE SHIP AWAITED A SUMMONS THAT NEVER CAME**



IT is probably well for these United States that the plots and purposes of Jules Bossiere, retired seadog, staunch Napoleonist and port warden of New Orleans, never attained realization. Had he succeeded in making this government wet nurse for the ailing, defeated but still alive-and-kicking Bonaparte, we might have become involved with one or more foreign powers who wanted the conqueror kept safely where he could hatch no more plans of empire.

An unpleasantness of that sort most likely would not have terminated in a mere international "incident." The success of Bossiere's plan would have meant surely that a certain rakish four-masted clipper named the *Seraphine*, which Bossiere designed for his secret purpose, would go down in history alongside the names of other fast and famous ships. The grey old "Napoleon house" on Chartres and St. Louis Streets,

which now the sightseeing guides point out to you in New Orleans, would beyond doubt have housed the occupant for whom Mayor Nicholas Girod built it.

Jules Bossiere had two great loves—Napoleon Bonaparte and the sleek lines of a fast ship. And one great hatred—England. Bossiere's plan in 1820 was to rescue Napoleon from St. Helena and to bring him to safe asylum in New Orleans. He had the backing of wealthy and powerful men both in New Orleans and Charleston, South Carolina. Among them was Nicholas Girod, friend of Andrew Jackson and Napoleon.

In France, too, Napoleon's followers, who had never given up hope of his return, were deep in the rescue scheme. Dr. Antonmarchi, Napoleon's personal physician, who came to New Orleans and made his home, admitted years later that he was in the plot, and that the Emperor approved it. (In the Cabildo in New Or-

leans, you may see Napoleon's death mask which Antommarchi presented to the city in acknowledgment of the effort at rescue.)

While Napoleon languished on his lonely island, the ships of England's hovering fleet maintained his exile. Through this fleet Bossiere planned to take the *Seraphine*. He knew exactly the lay of the land—and the sea. He had visited there. He had maps and charts, and forty of the staunchest, seaworthiest and most desperate characters which old New Orleans could supply.

Plans went forward secretly in New Orleans. By the spring of 1821, the *Seraphine*, fresh from the marine ways, was said to be the fastest, stoutest, most easily managed ship afloat. Girod had com-

pleted the grey house with the cupola on Chartres Street.

Bossiere rehearsed his men until each knew precisely the part he was to play in the rescue drama. Napoleon once aboard the *Seraphine*, Bossiere knew he could show a clean pair of heels to all British boats.

Outfitted and provisioned, the *Seraphine* rode easily at her moorings just off the Place d'Armes in the early summer of 1821. All things were ready and she was scheduled to sail within three days.

At that moment came news by ship from Europe that the exiled Napoleon had succumbed at St. Helena....

Death, in the aid of international amity, got there first.

—GARNETT LAIDLAW ESKEW

ANSWERS TO QUESTIONS ON PAGES 112-114

1. 3
2. 4
3. down
4. 19, 5, 14, 4—3, 1, 18
5. I, H
6. 5 (Portugal is the only sovereign state.)
7. Op gvoet
8. W D
9. 3 (Perch is the only entirely aquatic animal.)
10. deafening (or any other superlative)
11. 1917 (This date completes the series of the declarations of the major United States Wars.)
12. 2534
13. 1 (Tarpon is the only salt water fish.)
14. 4
15. J, Q
16. 2 (The whale is the only aquatic animal that is not a fish.)
17. I, 4½
18. XZ, DF, RT—HJ—ZB, LN
19. 41
20. 8576

BUILDING THE VOCABULARY

THERE IS NO LAW AGAINST BEING A MAN OF
FEW WORDS, BUT IT DOES GET A BIT BORING



BY THE time I had reached page 38 of an important work on American social problems just published by an eminent sociologist, I found myself unable to concentrate on the thought. The author's obsession with the word *picture* kept me watching for the next use of it. I began to check up statistically. On that page he used the word eight times! After a chart on page 39, page 40 had four *pictures*—

41	2
42	1
43	2
44	6
45	5
46	6
47	5

The average for nine pages was four and one-third. Skipping at random through the book, I found that this was a permanent warp: page 301 had five *pictures*; 448 had five; 450, five; 451, four.

Now to overuse insignificant words such as *but* or *very* is not

serious, but to hammer away at a word that is "climactic" is to lose the audience. Moreover, our sociologist employs it in a peculiar sense which is part of American business jargon: "The sales picture" . . . "the great desert picture of the Far West," . . . "such were the unparalleled resources that the picture records." I compute that the author must have used the word at least a thousand times in 460 pages, and that about nine hundred of these uses are misuses.

It happens that this book is a thoroughgoing survey of the critical points in American life. If every citizen could be got to read it and ponder its expert testimony, we might have a better chance to patch up or rebuild our national structure.

Only a few thousand citizens, however, will even attempt the book. Romantic fiction is more alluring. But the few thousand who do have the gumption to be-

gin chapter one of a story whose plot is far more fascinating than any Boy Stalks Girl or Detective Stalks Crook thriller, will find the going hard. Like me, he will stumble over countless irritations the author has put in the way of the story which will make him want to fling the book aside and say, "Important, yes; but practically impotent."

The fact is that our Eminent Sociologist has committed mental suicide because his vocabulary is inadequate to his job. What is an expert's testimony worth if it doesn't communicate?

Still from my high school days I remember a line of an Anglo-Saxon poem written about 1400 years ago: "Widsuth spake; he unlocked his word-hoard."

Widsuth was a minstrel, a man who had words at his command, and the tough inarticulate barons and commoners of those dark ages must have envied the Widsuths. They were in great demand in the castles and villages. They told stories, sang songs, handed on the gossip and news from towns and castles down the line. They were the word-mongers. If the baron was in love, it was some Widsuth that gave him the words for his feelings. Barons fought, but minstrels and gleemen told the war

stories while barons listened. Unless there was a battle on or a brawl, the damp feudal halls were cheerless until a wandering minstrel happened along to tell the residents how they felt about life and things.

The descendants of Widsuth are many: the press, theatre, orator, radio. But still the living man whose word-hoard is meagre finds himself bored and boring. The wordless man is only half-alive. The more thought, the more life; and thinking is expanded and enriched as the individual adds new words.

Dr. Gallup's celebrated institute has not yet declared itself in this field, but a personal survey will reveal to the eavesdropper that most men's word-hoards are as bare as the cupboard of the pathetic old lady in Mother Goose.

The other day at the club a group on the verandah was passing judgment on an applicant who had been blackballed. It seems he was a *crook* and a *no-good*. This reject was unknown to me, and from these highly general labels I received no idea wherein his crookedness or lack of virtue resided.

There are at least a thousand words to choose from to give disapprobation color and point. Had

the blackballed one erred sexually, or at the table, or in speech, dress, talk, manners, pretensions, or lack of brains? Here are a few possibilities:

Sex: roué, rake, seducer, libertine, rip, lecher

Table: gourmand, glutton, gormandizer

Dress: dandy, dude, sop, popinjay

Manners: cad, boor, bore, bounder, vulgarian, snob

Speech: liar, whiner, grouser, slanderer, maligner, blusterer, boaster, windbag

Pretensions: hypocrite, humbug, fraud, quack, fourflusher, faker, sycophant, toady, upstart, stuffed shirt.

If he failed to fit any of these categories, maybe he was a spendthrift or a miser or a cheapskate, a simpleton or a gigolo, a yokel or a skinflint, a lout, a sot, or a philistine, kibitzer, crank, sneak, mope.

One error seldom loses a ball game, but habitual error and failure to make the most of chances never put team or man into a world's series. Scientific investigations have proved that social success generally goes to people who happen to command words adequate to any occasion. As it is a little late to argue the truism that

vocabulary is a handy weapon in business and at the party, let's skip that part and consider practically how to go about acquiring a word-board.

In *Martin Eden*, his autobiographical novel, Jack London tells how he won a vocabulary by the sweat of his brow. Working hard at long hours as an unskilled laborer, he had no time for formal study. He collected words from his reading and from the dictionary. He wrote them down on slips of paper, some of which he set up over the stove, some in the mirror, some in his pockets and in the sweatband of his hat. Whenever he had a free moment on the street car, or while shaving or cooking his meal, he studied words.

Few people will go to such heroic lengths for a mere vocabulary, which is one reason why there are so few Jack Londons.

Jack's is the hard way, and not a particularly good one. It is hard because it is unorganized, and it is not good because there is such a thing as adding the wrong words. As to the latter point, a recent book on vocabulary building includes in its drills obscure offerings like *nocent*, *brumal* and *Laodicean*. No one but a show-off would flaunt such words in ordinary talk. No one but a Max Beerbohm or a

Christopher Morley would use them even in a literary essay. For the business of life *harmful*, *wintery*, and *indifferent* will do quite well.

Leaving aside the special language of his business, profession, hobby, or sport, every one of us has three vocabularies: in the order of their extent, they are the reading, writing, and speaking word-hoards. The problem is not so much to add new words from outside as to bring up words from reading store, through the writing vocabulary, into the speaking equipment.

Our reading vocabulary is full of passive words—words we can recognize but never use. Some of them, like *nocent* and *brumal*, can stay there. Others, like *flaunt*, *truisms*, *meagre*, *ponder*, *alluring*, *impotent*, *obsession*, *inarticulate*, *enriched* (all used in this article), and the words that might have described the blackballed creature, are worth stocking up.

How does one begin? There are several approaches. The wisest way is to add a whole bundle of interrelated words at one time rather than to try corralling odds and ends that appeal to one.

Begin by adopting an element of awareness in your reading, underlining or otherwise making a note of any words that are worth

adding in themselves or that suggest other words. Examples:

1. You find *bagatelle* in your reading. Look it up in the dictionary, and in the thesaurus too. It suggests a whole set of words: *jot*, *tittle*, *iota*, *microcosm*, *particle*, *shred*, *scrap*, *scintilla*, *tittle-tattle*, and so on.

2. In the very next paragraph the word *recluse* may interest you. Reference to the two indispensable books in vocabulary learning, dictionary and thesaurus, will give on the one hand the related *closet*, *cloistered*, *claustrophobia*; on the other hand, *hermit*, *solitary*, *exile*, *anchorite*, *outcast*, *pariah*.

3. You underline *mordant* in the phrase, "mordant criticism." You discover that the word means "biting." If you have cultivated the habit of the word-sleuth, you are at once reminded of "cutting remark," "keen repartee," "penetrating interpretation" and other words and phrases which have come up from an original meaning of simple physical quality, words such as *incisive*, *acute*, *salient*.

4. Still another trail is the one that leads from word to word by root, prefix, or suffix. Let us say you start with *pathology*. You find the original meaning of *pathy* and of *ology*. The former leads you from *pathos* on to *pathetic*, *anti-*

pathy, sympathy, empathy, pathogenic; the latter from *logic* to dozens of words. On the way, the prefixes you have picked up, *a, sym, anti*, bring up hosts of other words and reveal them in a new light, getting back to original meanings—for example, *atheist, agnostic; symmetry, synthesis; antiphony, antithesis*.

The point about these four examples is that words that have a common factor, or that can be seen as organized around a common meaning or form, are better retained in the mind when learned together than any one of them can be if attacked separately.

Here are some assignments or homework which interested readers might find provocative:

1. Starting with the word *illustrious*, how many other words can be found which have the basic meaning of "bright" but which are now used mainly in a secondary sense? (Two of them are *splendid* and *resplendent*.)

2. Many words made from proper names out of Greco-Roman literature and mythology are in common use. Examples: *venereal, stentorian, plutocrat*. How long a list can you make?

3. Following the general idea of nouns of disapproval referring to men (mentioned in this article), how long a list of such words pe-

culiar to women can you draw up? Examples: *siren, jezebel, shrew*.

4. Put down all the adjectives you can think of or dig out of the dictionary—you'll have to hunt; they aren't all in one place—having the meaning of *sad*. Examples: *rueful, glum, downcast, lachrymose* (twenty-five are easily achieved). Then list them in order, as well as you can, from saddest to least sad.

These are only a few of the games you can play with the language, and you'll think up many more yourself as you go along. After the first plunge they prove absorbing and have this advantage over most games: that one can lose nothing by playing them.

An interesting experiment is to try at once to fit some of these words into situations. That woman who is trying to take Dick away from Joan, is she a *harpy*, a *siren*, or a *charmer*? To what or whom are you *sympathetic*? *Antipathetic*? That is, fix the word in your mind by making some use of it, and thus avoid making your study a purely academic one. There isn't a great deal of danger of that, anyway, because before one knows it he finds these newly rediscovered words slipping out in ordinary talk. Vocabulary-building is a painless process once started. But you must start. —ALISON AYLESWORTH

*A word
to readers*

We were recently requested by an editor of a magazine for writers to comment on what qualifies an article for acceptance in a general publication. That was a little too tough to answer off-hand, so we told him it was too easy and proceeded instead to analyze why certain types of articles submitted to this publication from at least three of the four corners of the world fall short of acceptance.

You wouldn't be interested in most of it, but there is one point which perhaps carries its moral. We quote it here with the very gracious permission of the copyright owner:

"Some articles are 'think-pieces.' They represent one man's opinion on a given subject. The essay is no longer a popular literary form. To be sure, an H. G. Wells can philosophize almost at random, and the combination of his name, the quality of his thought and the manner of his expression will probably (though by no means certainly) result in the publication of the article. But most writers, when they look into their minds and set down on paper what they see there, draw a blank. Joseph Blake's opinion, stated in 2,000 words, that war is hell is of

no special significance to anyone. If Mr. Blake, instead of pouring out his thoughts on the subject, will go in for a siege of research, come up with some new or at least unfamiliar data, and then marshal these facts into a dramatically convincing presentation of his thesis, he will have something there."

Now, this is not intended as a lesson on how not to write for Coronet. But it could be made into a lesson on how to read Coronet or, for that matter, any other magazine which hews to the same editorial standards.

In order to attain print, an article has presumably risen above the level of a "think-piece." And it can do that only if the author has discovered and exploited some mine of information not readily available. In so doing he adds to your store of knowledge—but only if, when he knocks, you let him in.

The next time you read an article, try approaching it from the point of view of a Croesus who has commissioned his special agent to gather enlightening data on a subject of interest. It's a legitimate attitude to adopt. After all, that's essentially what you do when you buy a copy of a magazine.

* * *

The new issue of Coronet appears on the 25th of each month.



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SOCIAL SECURITY AND YOU

**THE GREAT PAYOFF IS UNDER WAY: HOW TO
GET YOUR MONEY'S WORTH FROM UNCLE SAM**



If J. P. MORGAN quits his job tomorrow, the U. S. Treasury will send him a check for \$41.20 every month as long as he lives. All he has to do is ask for it. The chances are Mr. Morgan doesn't know he's entitled to government money and cares less. But to roughly 75,000,000 of us that check is worth looking into. You see, \$41.20 is what Mr. Morgan can legally draw if he retires under the Social Security Act. It may be a surprise but about six out of ten of us are—under certain circumstances—entitled to checks, too.

The reason why it may be a surprise is that there's not much sex appeal about the U. S. Social Security Administration. It doesn't boast a sound-truck or even a crew of cowboy crooners. But Social Security does happen to have something which Dr. Townsend's ballyhoo and the \$30-Every-Thursday outfits can't match. That is cold cash and this year—

1940—that cold cash is being laid on the line, not only to old folks but to young widows, children, fathers and mothers, heirs, dependents and orphans. In fact, the Social Security folks can't even estimate how many persons might possibly get benefits under the required conditions. The 75,000,000 figure is only a guess. It may run 10,000,000 higher or lower.

Up to now your only contact with Social Security has been a white-and-blue card with your account number stamped on it and an odd-figured paycheck which reminds you that Uncle Sam is taking his tax check-off each week. That's why the Charles and Mary Beards of the future are going to mark down 1940 as memorable. This is the year of the Great Payoff. This year, for the first time since the Founding Fathers did their stuff, the Federal Treasury started to pay pensions to ordinary citizens—plain people

who had fought in no wars, performed no heroic acts or otherwise earned the financial gratitude of their country—to folks like us who have done nothing more extraordinary than pay our taxes. This year the government is paying pensions to babes in arms. It's paying pensions to high school jitterbugs. It's sending checks to young matrons in country club suburbs and plenty of others whom you wouldn't expect to be covered by an "Old Age Pension Plan." Want to know what sort of folks are getting benefits?

Here are some examples:

Jim Reed was a young fellow just turned 30 and one of the best young men in the Sternum & Brackett advertising agency. He was earning about \$7,000. Next year he was slated for the real money but, what with the youngster and all, he and Marge hadn't had a chance to accumulate many resources. Marge fainted when old man Sternum told her Jim had died in the plane crash. They'd only made two payments on their Cape Cod cottage. Outside of a \$5,000 insurance policy, Marge's total assets were the kid's bank account and a couple of baby bonds. What did Social Security do? It provided her a pension of \$51.50 a month—enough so she

could go back to her parents in Iowa and save her little nest egg to give the kid a college education.

Or look at Steve Meriwether, just out of school and starting in with a big electrical equipment outfit. Steve had been going with his girl all through State University but marriage was as far away as ever. His dad's job at the milling office wouldn't last much longer and then Steve was bound to send most of his small paycheck to help out back home. Steve's dad lost his job this year—as expected—but Steve got married just the same. Reason: Social Security sent Steve's dad and mother a check of \$46.35 every month—plenty to keep them comfortably on their little chicken farm on the outskirts of town.

Then there was Hazel Smith. She was making \$75 a week as a stylist for a Fifth Avenue Store. Her father was dead and she supported her mother back in Columbus, Ohio. Hazel worked herself into pneumonia and even sulfapyridine didn't save her. Hazel's mother was a comfortable, old-fashioned person who baked grand pies but had never earned a dollar in her life. Social Security kept her off the relief roll. It sent her a monthly check of \$20.60.

Consider the Anderson twins. When their parents died, Aunt Eleanor adopted them. Aunt Eleanor was an accountant but bringing up the girls cost every penny of her salary. The day before the twins were to graduate from high school—only 16 years old and on the honor roll—Aunt Eleanor died of a heart attack. The girls thought they would have to go to work in the five-and-ten-cent store but Social Security changed their minds. It came through with a monthly check for \$41.20—ample to carry the girls through the normal school course they had planned on.

Now let's look at how Social Security has performed these various small miracles. As you can see, it's not purely an old-age pension plan. Rather, the setup combines a retirement annuity with a kind of life insurance. You may have read some explanations of the scheme. Here is a simple one:

If you live to the age of 65 you get a pension for the rest of your life and one for your wife, too, when she is 65. If you die before that your wife, children or certain other close dependents get a monthly annuity. The amount of the pension or annuity depends on your salary and how long you've

been covered under the system.

The formula for figuring out what pension you're entitled to is easy. Take 40 per cent of the first \$50 of your average monthly salary. Add 10 per cent of the remainder of your salary up to \$200. To this add 1 per cent for each year you've been covered by the system. That sum is your pension.

Example: You've earned \$250 a month for 10 years. Your pension is \$44 a month (\$20 plus \$20 plus \$4).

But that pension-at-65 is just a starter. If your wife is also 65 she gets a pension of half yours. If yours is \$44 your wife's would be \$22 or a total for the two of you of \$66. If you had a child still under 18 he would be entitled to another \$22. That adds up to \$88 but you'd actually get only \$85 because \$85 is the top pension which the law allows.

Now, let's suppose that instead of retiring at the age of 65 you should die at the end of 10 years of coverage. What then? If you left a wife and youngster under 18 they'd have a pension of \$55, your widow getting \$33 (three-fourths of your \$44 benefit) and the child \$22 (one-half your benefit). If you had two children the total would be \$77. There's one catch here, however. Those pen-

sions are paid only until the child is 18. Then they stop, both to the widow and the child. But when the widow reaches 65 the pension starts up again at the same rate of \$33.

If you aren't married when you die and had been supporting your parents each is entitled when he or she reaches 65 to a pension of half your full benefit (\$22 apiece in this case).

Should you die and leave no one at the time of your death entitled to a pension the government will pay your widow or children or parents a lump sum equal to six times the monthly benefit to which you were entitled. In this example that would be \$264. If she didn't get married again, your widow would still get a \$33 pension when she reached 65.

Naturally, the system is complicated. You can see how many quirks there must be. For instance, pensions to widows under 65 and to children stop when the youngster reaches 16 unless the child is in school. If the child is still in high school or has gone on to college the pension runs until he or she is 18.

There are many, many people who aren't covered by the act and who won't share in its benefits un-

less they are closely related to someone who is covered. These include persons who were 65 before the act got going in 1936 and who haven't worked in the last year or two. Or persons who work for themselves like doctors, lawyers and other professional men. Or farmers, farmhands, housemaids, gardeners, cooks and others in domestic service and persons in some non-profit or state-supported institution.

But there is a brighter side, especially for older persons and folks who earn very small incomes. They have a chance to obtain annuities at bargain rates which make Ponzi's fabulous promises look like chickenfeed. There probably hasn't been a chance for so large a net return on small outlay since the days of the Cherokee strip.

Take this sample:

Joseph Smith is nearly 65. So is his wife. He has had almost no work for several years. If he can persuade some one tomorrow to give him a job at \$50 a month for a year and a half, he and his wife will go on Uncle Sam's payroll at \$30 a month for the rest of their lives. If his wife dies, he will continue to get \$20 a month. If he dies, she gets \$15 anyway. The value of that annuity, should you

go out and buy it from the insurance company, would be about \$3,931. But in wages Joseph Smith's pension would cost only \$900—making a return of more than four-fold on the investment. The cost of Smith's annuity in taxes would be only \$18, of which he would pay \$9. Reckoned on his \$9 tax, Joseph Smith's profit figures out at about 43,600 per cent. Not bad, eh?

Spectacular results like that are common for low-bracket workers. There's a provision of the law which limits a pension to 80 per cent of a worker's salary. But there's another provision which fixes the minimum pension at \$10 for a single man, \$15 for a man and wife, and \$20 for a man with two dependents. That makes such a situation as this possible:

A man and his wife are 65 and they have a youngster under 18. If he can earn \$50 every three months for 18 months he'll get a pension for his family of \$20 a month. His pension actually exceeds the pay he earned by \$3.34 a month. The taxes he pays for that \$20 pension total only \$3. For \$3 in taxes he gets a benefit worth roughly \$2,500.

The answer to these amazing returns is, of course—as you probably have already guessed—that

the system is weighted to pay better pensions, proportionally, to those with low incomes and few years of coverage than to those with larger incomes and more years of coverage. Pensions do not increase progressively with higher income. In order to obtain a pension twice as large as that paid to a man who earns \$50 a month you must earn not \$100 but almost \$250. When you have been in the system 10 years you get a pension not quite 10 per cent higher than you would if you'd had only three years of coverage. And even after paying social security taxes for 40 years your pension increases by just about one-third.

This works out—barring future changes in the Act by Congress—so that in many cases of persons who earn high incomes over a substantial number of years their Social Security benefits will not pay as much as if they had taken what the government collects in taxes and bought standard annuities from the life insurance companies.

Suppose a man was born in 1930 and goes to work at \$150 a month in 1951. He is raised to \$200 a month in 1956 and to \$250 in 1961. In 1966 he goes into business for himself. If he retires

at 65 he will get a pension of about \$25 a month. That will have cost him in Social Security taxes \$1,080 (by the time he starts working the tax will have jumped from the present one per cent on the employee to three per cent). If he bought an annuity instead of paying taxes to the federal government, he'd get about \$27 a month—\$2 a month more than from Social Security. Had his salary been higher and had he worked under the system longer the disparity would have been even greater.

This adds up to one dollars-and-cents conclusion. Every person who is covered by the plan—and all his dependents—has a cash

investment in Social Security. For most of us this investment will pay its dividends in time of real need because Social Security checks start flowing when someone's breadwinner dies. Ignorance is going to cost widows, children and aged parents a government pension to which the law entitles them. For remember this. No matter what pension they are authorized to draw, no check will be issued unless an application is made. If you're in doubt whether there's a pension waiting for you or your survivors, write the Social Security Board, Washington, D.C. That's what they are there for.

—MICHAEL EVANS

THE DISADVANTAGE OF SMARTNESS

AT ONE of the leading colleges for women they made an investigation of the number of hours that students spent in study and compared these records with various students' grades. It was found that those who regularly got the highest grades put in fewer hours in study, on the average, than many toward the bottom.

On reflection, that wasn't surprising. It would probably be equally true in many business institutions. A few of those who get along best don't always owe success to hard work so much as to superior qualities of mind.

But such folk are exceptional. Most of us, not being geniuses, have to

make up for what we lack in quality, by working a little longer or a little harder. Because of our vanity, though, we who are only average try to follow the schedule of the superior fellow. Hence an exceptionally smart person in any organization is quite likely to become a nuisance. He slows down the rest of the crowd.

Most of us might as well become reconciled to the common belief that there is much to be said in favor of hard work. It may not be a pleasant truth to admit, but the only way we can outstrip a smart competitor is by sticking at the job longer than he does.

—FRED C. KELLY

FIFI AND HER FATHER

*HOW HELPLESS SHE WAS! IT WAS HIS DUTY
TO GUARD HER AGAINST THE PERILS OF LIFE*



THE family was spending the summer at the seashore in a small, very reserved hotel-pension which had only thirty guest rooms.

They were just having dinner on the terrace, which opened on the sea. It was a magnificent starry night. The parents were eating their regular fare, grilled steak with French fried potatoes and salad, caramel ice and fruit. They were drinking red Italian wine and black coffee. With the coffee the father lighted a cigar, the mother a cigarette. Above their table two streaks of smoke rose in the balmy evening air.

Fifi got no meat, no wine, no black coffee. Great care was taken of her diet and her manners. Every moment one of them would admonish her:

"Sit up straight! Don't talk so loud! Hold your fork properly!"

Fifi obeyed the most capricious parental demands with sweet patience. She was a splendidly reared, slender but muscular girl.

She was just fifteen years old.

After dinner her father allowed Fifi to play a few games of ping-pong with another girl of the same age in the hall of the hotel.

At ten o'clock her mother sent her up to bed. The child didn't feel sleepy in the least. She would have liked to play and giggle a little more with her friend. But she didn't argue. Obediently she kissed her mother and her father and then, taking three stairs at a time, she ran up to the second floor where their rooms were. First she wound the gramophone and tried out a few tap figures. Then she took a bath, whistling under the cold shower, brushed her teeth, and then put on her white poplin pajamas, which were full of the milky scent of her young body.

She crawled into bed and closed her eyes. A few straying images swept across her mind. A fragment of her customary prayer, a boy's face, some irregular French verbs,

a few shreds of a tango, and the noise of a ping-pong ball hitting the table.

Although she was not a bit tired, she fell asleep just as cleanly and lightly as a hyacinth when darkness falls upon it.

In the meantime, the parents were walking across the park toward the Hotel Quarnero, where there was to be a gala evening. The man wore a soft silk shirt under his tuxedo. His strong horn-rimmed glasses were in his right-hand pocket. Suddenly he stopped:

"Do you smell the scent of the laurel? I can never have enough to fill my lungs with this marvelous air," he said to his wife.

The summer darkness was full of colored lantern lights, music, the scent of sensuous vegetation.

His wife selfishly neglected to answer her husband but summed up her own esthetic reaction: "I ate too much. I'll have to dance down my dinner."

They arrived at the Quarnero and sat down at a lantern-lighted table. They ordered champagne and drank. Then they got up to dance.

The alcohol put them in a good mood. Secretly both of them were thinking that it would be very easy to find a little adventure if they were alone in this crowded, excited

place. The man was fifty years old, and the thought of approaching old age had never even occurred to him. Because there are people like that. The woman was forty-four on her passport and still not willing to surrender. She dyed her hair, wore a murderous girdle, and ate no bread. Her tactics had an influence even on Fifi, to the extent that she dressed her too much like a baby in order to make herself seem younger.

However, the woman was not a bad mother. She worshiped her child. When late at night they arrived home from the gala evening, she stood in front of Fifi's bed and looked meltingly at her beautiful grown daughter. She called to her husband:

"Come here, Emil. Look at this child sleep. Just like a nymph!"

The man stepped up to the bed. His soul brimmed with paternal pride. He felt like a strong shepherd, toughened by storms, to whom this silky little lamb had been entrusted for keeping and defending.

★ ★ ★

The pension in which they lived had a separate beach. There were a few gaudy tents here and there on it, and some signal poles in the endless sea which showed how far the shallow water extended.

The parents were basking in the sun, lying in the sand, their bodies covered with oil. There was no wind, beautiful weather, the sea a smooth mirror.

Suddenly the woman screamed: "Good heavens! Fifi!"

The man, who was lying on his back, sat up frightened:

"What's the matter?"

The woman pointed out toward the open water. Far out where the sea had taken on an ultra-marine tint there was a little dot of scarlet.

"Look where she is! That's her cap. And I have forbidden her a hundred times to go beyond the poles!"

At first the father became enraged. Then he was seized with deep anxiety. He put his hands above his eyes and watched the little red spot diminish into a poppy seed.

The mother was wringing her hands:

"Emil, go after her! Bring her back! This is driving me insane!"

What could the father do? He had to get up, take off his horn-rimmed glasses, and wade into the sea angrily.

He was a fairly good swimmer, and the first hundred meters he covered smoothly. Then he began to tire. He swam on his chest, on his side, on his back. Then he

rested a little. But still he felt worn out. The shore was already very far away. The salt was making his eyes smart; his limbs were growing numb, and his heart was beating wildly. For a second he thought of turning back, but then he felt ashamed. Didn't he have a goal to reach; to find his child? He swam on, although terror began to seize him when he looked down beneath him into the dark green depths of the sea. His ears began to hum, his heart constricted. I can't make it! he said to himself desperately. Still he moved on semi-consciously, as if his paternal instinct was stronger than his fear of death.

He felt a spark of confused anger too as he struggled for his life:

"Where the hell is that brat?"

He yelled:

"Fifi!"

He meant his shout to be commanding, but the sound left his throat and flew over the waters like a desperate plea for help.

From the shore the woman could not see her husband's struggles. She could only see that he was swimming ahead, always further out, until his head became a dot too. Finally she saw that the two dots out near the horizon met and began to approach the shore,

bobbing unevenly up and down, close together.

She sighed:

"At last!"

There was nothing wrong. Her strong, broad-shouldered, thick-necked Emil had found the child and was bringing her back in his muscular arms.

It is certainly taking a long time to crawl back, the woman thought nervously. Inwardly she was already reassured, and in her soul she was sharpening the words with which she was going to receive her disobedient child.

Finally they reached the shore. They began coming toward her across the sand, but they seemed strange to her. As if the father were leaning on the child.

The man collapsed in the sand like a sack. His lips were blue and in his eyes was terror. He was panting and could not speak.

The mother forgot her angry words. She sensed that out in the water things had not happened as she had imagined them. She

asked in a rather startled voice:

"What's the matter with you, Emil?"

Fifi kissed her mother:

"Oh, he's just worn out. You shouldn't have let him swim out so far. That sort of thing is too much for him. If I hadn't been around just then and had not heard his calls, I don't know how he could have got back to the shore."

The parents were silent. Fifi's eyes were gleaming with the strength of life. From under her red rubber cap little locks of hair curled energetically. The sun was strong. While she rubbed oil on her shoulders she looked at her parents, smiling. Her father was still gasping for air. Her mother's carefully made-up face seemed pinched and suddenly years older from anxiety.

Fifi loved them and pitied them deeply. Poor papa! How scared he had been. And how heavy and clumsy he was! It certainly had not been easy to drag him in.

—SÁNDOR HUNYADY

HE ASKED FOR IT

HENRY WARD BEECHER went to England during the Civil War to plead the cause of the North. A heckler interrupted him by shouting: "Why did you not whip the South in

six months as you told everybody you would?"

"Because," replied Beecher, "we were fighting Americans and not Englishmen." —J. MACK WILLIAMS

THE CENSUS TAKER WILL GET YOU

BUT YOU DON'T HAVE TO WATCH OUT—YOU ARE,
CONFIDENTIALLY, MERELY A STATISTIC TO HIM



MORE women will tell the truth about their ages in 1940 than at any other time in our history.

The Census Bureau people who'll be around with the quiz of the year, have it all doped out. The chances are Mrs. O'Grady has a cash interest in having her exact age on record. The Social Security Act has made sound proof of age a financial asset. As for the Colonel's lady, she can take a look at such middle-aged charmers as the Duchess of Windsor and Lynn Fontanne and proudly admit to forty-seven.

The Bureau learned about women during the trial census taken in South Bend, Indiana. After the first day's work, the Bureau made a broadcast from the local radio station. Dramatic stress was laid upon the harm that could be done by lying about one's age. Within an hour, six women called in to correct a mistake made in answering the census taker.

They were afraid they had done themselves out of several years' old age pensions—which can only be collected after presenting proof of age. That's not easy. Millions of Americans lack birth certificates. As late as 1930, birth registration was not required in some states. Social Security administrators will accept authentic entries in old family Bibles, and they will take baptismal certificates. With neither available, a pension applicant can turn to the Bureau of the Census for a certificate of age.

Right now the Bureau turns to the 1900 or 1920 census for such evidence. If Mrs. O'Grady told the 1920 census taker she was thirty-five when she was really forty-five, she may not be able to collect in 1940 the pension she badly needs. In fact, she may have to wait until 1950—ten desperate years.

Of course, most Americans are confident they'll never need a pen-

sion. The Bureau wants these secure ones to know they, too, have a practical interest in telling the truth. Do you hope to collect an inheritance? To take public office? To get a passport? Or a Civil Service appointment? Or get married? Conceivably you might need a kind word from the Bureau to do any one of these things—if you haven't a birth certificate.

Right now the Bureau is 90,000 letters behind in answering requests for age certificates.

Just relax when the census taker comes. You can, in fact, unburden yourself with the truth about your income and the plumbing in your third floor apartment and know it will go no farther. Not even the State Department code is more secret than your census return. There's a law to prevent snooping, a law in force since 1870, a law there's no getting around.

The Bureau of the Census doesn't like to set itself up as opposing any other governmental agency, but it will admit it refused to allow G-Men, during the nationwide hunt for Dillinger, to see his census returns. The FBI thought John's answers might supply clues to his possible whereabouts, but the Bureau felt that it couldn't allow the boys to have a look.

Lately Census officials have learned there's a rumor current that the War Department will use the 1940 returns when and if it lines up a big army. That goes into the folklore file along with the widespread rumor that the Bureau pays a bonus to every family producing seven boys straight, or twins on Christmas Day, or girls on St. Valentine's. The Secretary of War can't see any card tabulated since 1870.

Because too few people know how inviolate a census card is, the Bureau's enumerators have to use tact to get the facts. The best census takers wouldn't think of asking a woman, "What is your age?" Instead, they ask her first the age of the head of the house. When she has answered that one without effort, they follow up with an impersonal, "And what is the age of the wife of the head of the house?" That approach makes the truth easy to extract.

Shelley himself wasn't any more avid for the truth than the 1940 census taker. This count is considered by experts to be the most important in our history. Out of it may come, to name only one item, the housing boom many economists believe would be a shot in the arm to our economic life. Twenty of the 200 questions—

steady there, you won't be asked that many—will relate to housing. Every family will be asked to report accurately on the type of structure it lives in, the age of the building, number of rooms, and convenience. The head of the house or his proxy will be questioned about indebtedness and method of financing, about estimated sales or rental value.

This is the place where many men will be tempted to twist the truth as women do the facts about age. Some men bolster their self-confidence by exaggerating the value of their property. Others are suspicious of all inquiries—they regard the census enumerators as chums of the tax appraisers—and play down values. But the Bureau officials hope the majority can be made to see that honest answers may produce in time jobs for skilled labor, orders for contractors and manufacturers, and better housing for all of us. So let down your hair about the poor lighting in the bathroom and the sag in the living room floor.

Of equal importance are the questions on employment. Unemployment figures have long been a headache to statisticians. Their peculiar nature has made a true picture hard to get. The census taker's queries were framed after

long conferences among social workers, labor statisticians and other chart fanciers. The questions evolved will cover not only working status—a straight "employed" or "unemployed"—but also hours worked, unemployment in the past year, wage or salary and usual occupations. The answers about "usual occupations" may help to explain the static state of our unemployment total while employment figures have been climbing steadily. Paradoxically, while manufacturers report increased employment, none of the unemployed seem to be going back to work.

Authorities think that trick is turned, in many cases, in this way. The man of the house is out of a job. Then his wife gets a chance to work. She has never worked before, and would be perfectly happy to stay a housewife, but the family must eat. His idleness keeps the unemployed total right where it is, while her new job swells the figures of those working. If she loses her job, she'll report herself "unemployed" too, although she would never have classified herself that way five years ago when she was home doing the housework. The "usual occupations" question will simplify that situation and others for the tabulators.

The query which will cause the least flurry among the questioned may well prove the most important in the survey: Where did you live five years ago? From the answers to that one, government officials will get a good idea of the effects of industry shifts, of droughts, depressions, and floods. The story of Mr. Steinbeck's Joad family is a detailed answer to that question.

Every little thing the census taker asks will bring in a flood of information vital to our knowledge of internal social and economic problems. At no period have we suffered greater economic wrenches than in the decade from 1930 to '40. When the last census was taken, we had experienced a bad crash, but prosperity was just around the corner. In ten years, we haven't turned that corner yet, but the 1940 census may help us to build it so we can turn it! Just what we must find out before we start that structure is embodied in the census taker's quiz.

The quiz itself is the result of months of conferences at the Bureau—with business, labor, and agricultural leaders, with trade associations, economists and government officials. With heads together, they doped out the inquiries that will be made in

33,000,000 family dwellings, in 3,000,000 business concerns, in 170,000 manufacturing establishments, and on 7,000,000 farms.

The business census will produce data on consumer debt—both installment and open accounts; on sales — broken down into commodities; on length of ownership. The manufacturers' census will put emphasis on plant equipment. Just how much is our present industrial plant worth, and how much would it cost to bring it up-to-date? The farm census will give the disgruntled agriculturist a chance to tell all—his income and what it could be, his labor problems, and his use of machinery.

Some of the questions to be asked were suggested by the public. More suggestions were politely rejected. Earnest individuals wanted the Census Bureau to find out the number of fence posts in the United States; the amount of mistletoe; number of nursing bottles in use; of virgins in New York City; of Bibles. Census enumerators were urged to find out how you control flies in your house—swatter, paper, or spray? These seekers after strange or specialized knowledge might be fascinated with one fact from the 1930 census: At that time there were 100,000 more married men than mar-

ried women in the United States. No, polyandry isn't the explanation. That many men had wives they were not yet able to import from Europe, Asia, Africa or Australia.

Out of the almost incomprehensible job of taking our census will come the most impressive collection of statistical information in the world. No other country has comparable data. In almost no other country would the information you give the census taker be held as confidential. But the Bureau knows that the only road to accuracy is down that secrecy street. That's the only way the census taker can dodge the little white lies of the women, break down the fronts put up by the men.

The present census is a far cry from the first one, an open-faced job turned in by the town mar-

shals—who did little more than count noses and didn't do that very well.

In Philadelphia, which was then the seat of our government, the marshal posted a bulletin headed: "Persons Who Have Not Yet Been Counted Please Sign Here." Among those not yet tallied was Thomas Jefferson, Secretary of State. He promptly signed. So did Robert Morris, financier of the Revolution. Morris noticed that one very distinguished nose had not been counted, and that its possessor had not yet signed. So above his own name, Morris wrote in, "P. U. S.—1." The initials meant the President of the United States. Whether Morris meant by that crytic "1" that General Washington was to be counted as one citizen or as the "First Citizen," the Bureau of the Census doesn't know.

—AUDREY WALZ

TWICE AS CHARITABLE

ALEXANDRE DUMAS the Elder was a spendthrift, entertaining lavishly and spending today what he hoped to make tomorrow. Frequently his indebtedness led to an acquaintance with judgments and marshals. Needless to say these acquaintances were scarcely to his liking. One day a friend came to him asking for a contribution to help pay for the burial of a neigh-

bor who had died. Dumas readily contributed a five-franc piece. "Who is it?" he asked after his friend had pocketed the coin.

"Why," his friend replied, "didn't you know? It's Grenoire the marshal."

"A marshal," exclaimed Dumas. "In that case here is five francs more. Bury another one." —ALBERT BRANDT

PORTRAIT OF PAUL OUTERBRIDGE

BLACK AND WHITES BORED HIM BUT THE
CHALLENGE OF COLOR WAS IRRESISTIBLE



PAUL OUTERBRIDGE, JR., is the only man working in color photography who subscribes wholly to the art-axis, leaving the business-axis independently sprung.

Outerbridge is acutely sensitive, with a psychogenic dislike for the senseless struggle and competition of everyday life. He embraces art as a refuge, preferring it in forms as abstracted as possible. For a second line of defense, he leans toward the mystic. He keeps one foot on Picasso, the other on Vivikenanda.

His mind goes inward, practically comes to rest at the seat of his spine, like the coiled Kundalini of the yogis. He looks and sits and moves like a maharajah, taking it for granted that the world will move slowly and leisurely past his dais. Screened behind an opaque mustache, he talks softly, dreamily, aimlessly, enthusiastically, about anything and everything that comes into his mind. Like

Felix Kennaston, in Cabell's *Cream of the Jest*, he could be plunged into the purple of *pleasance* by a gleam of light on top of a cold cream jar.

He lives in a broken down frame house in the country—a place he describes with the same tone he would use for the House of Usher. Although each time you see him, you expect him to announce that the house has fallen, the place is resplendent with ultrahigh amperage lighting equipment, modernistic furniture, precision laboratories, pedigreed dogs, and a seven-foot snake. He does his own cooking, and dines richly. He dries his prints over the kitchen stove while his guests and suave models wash the dishes. He does all of this in the grand manner.

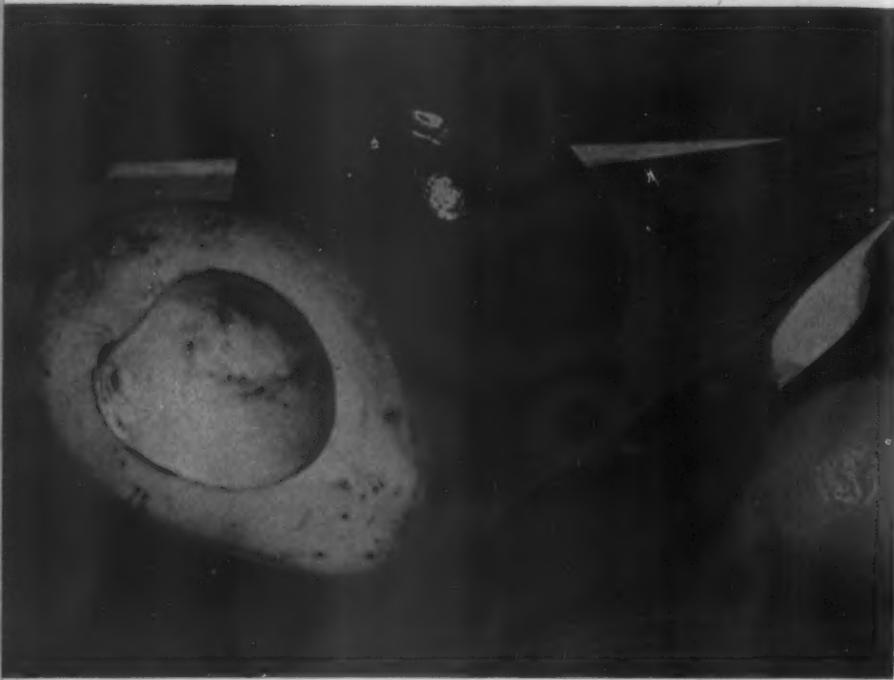
The keynote of Outerbridge's work is its intellectual rather than romantic quality. It tells no story, in realistic terms; it has no more program than a Bach fugue. An



EVE

English art magazine compares Outerbridge to Chardin. This may or may not be praise, depending on your feeling for Chardin.

On the other hand, Outerbridge's tastes are amazingly catholic. Take the case of Maxfield Parrish. Parrish had been at-



FROM THE BOOK "PHOTOGRAPHING IN COLOR"

AVOCADOS

tacked. Quickly and gallantly Outerbridge rose to the defense. "Come to think of it," he said, "Parrish did some quite cute little things. In his way he was all right. I'll stand up for him."

For this statement alone, Outerbridge deserves a spot in the Pantheon. Only a man with reasonably-sure sensibilities can look at creative work the way he would look at a field of clover.

One plant is not necessarily to be stepped on because another, near by, happens to be different.

★ ★ ★

Outerbridge entered life with the express purpose of becoming an artist. He was born in New York in 1896, the son of a wealthy Bermudian surgeon. He was sent to country club preparatory schools. He then abandoned interest in Harvard for the Prophet's



THE NEW HAT

MARCH, 1940



COURTESY OF HOUSE BEAUTIFUL MAGAZINE

INTERIOR DECORATION

CORONET

Paradise of art. Whether ultimate good can come of either is still a debatable point.

His art education was cosmopolitan; he studied portraiture, abandoned it when he sensed the depths to which a portrait artist must dive. He studied anatomy under Bridgeman, photography at the Clarence H. White School, and sculpture under Archipenko—inventor of “moving paintings.”

At one time, he amused himself toying with theatre (at 18 he had written and produced a quasi-professional review). He tried his young hand at posters, did some for the old Winter Garden shows.

“Attendance at schools,” says Outerbridge, “was neither long nor regular.”

Perhaps his greatest enthusiasm showed itself at the Clarence H. White School—his last scholastic venture. “Mr. White was a great inspiration to me,” Outerbridge said. “He infused the school with his personality.” Outerbridge worked hard, sincerely, imaginatively, in the meanwhile continuing with his other art work.

By 1922, he was doing full pages of art work for *Vanity Fair*, photographs and layouts for *Harper's Bazaar*. His shots in *Harper's* pictured merchandise so well that

the editor decided to revive a shopping service—dead for years.

One of Outerbridge's most sensational commercial jobs at this time was a picture of an Ide collar. He planted the collar on a chessboard, turned a straight display picture into a semi-Picasso abstraction. Marcel Duchamp, painter of the perennial *Nude Descending the Staircase*, clipped this out of a magazine, posted it on the wall of his studio.

His poster media were ultra-simple, belonging properly to what might now be called the Period of the Weimar Republic. Art directors were not sold on this technique. “Too new,” they said. “Come back in five years.”

Outerbridge's father said, in the meanwhile, “Do something that will make a living.” There was a short interregnum in a brokerage office.

In 1924, Outerbridge began his period of expatriotism. He took passage for France. Nast Publications said to him, “Look up Mainbocher, our Paris editor.” Soon Outerbridge was doing layout work for *Paris Vogue*.

Eventually he went to Berlin, home of the modern motion picture; then to London, where he worked with Dupont, producer of *Variety*, the film that injected

modernism into cinema technique. Most readers will remember it for the finely-drawn voluptuousness of Lya de Putti. Many of the camera angles in *Variety* paralleled the approach Outerbridge had already experimented with in his still photography.

Outerbridge kept on at his art rounds and experiments. Soon he was back in Paris designing and building the largest studio in the world for *Mason Siegel*, "the world's greatest manufacturer of wax figures."

* * *

There is a question: Why should Outerbridge put such concentration on photography when his training had been fairly broad in the other art forms? Outerbridge claims that one of the factors was a "growing feeling that most of the best art of the world in painting and sculpture had been done, and that this newest form was more related to the progress and tempo of modern science and the age."

"To appreciate photography," Outerbridge contends, "one must dissociate it from other forms of art expression. Instead of holding a preconceived idea of art, founded upon paintings, it must be considered as a distinct medium of expression—a medium capable

of doing certain things which can be accomplished in no other way." This was the argument of "Photo-Scession."

"The camera," he argues, "and the various apparatus and materials used in photography are, after all, merely tools, as are the paints, brushes, and chisels of other arts. And the result is bounded, not by the limitations of the tools, but by those of the man."

A time came when Outerbridge thought he had gone as far in his work with black and white as he possibly could. He turned to color. "I decided," he said, "I wanted to make the best color shots made by anybody, anywhere."

He came back to America and got to work.

Going was uphill. This was ten years ago, and color was still a secret. The few people who knew anything about it, wouldn't talk. "You had to pick up information wherever you could," Outerbridge said, "and read what you could—although the books were usually wrong."

Today, Outerbridge works only in color. His black-and-whites are a thing of the past — those shown with this article were made fifteen to eighteen years ago. "I



42ND STREET EL

had gotten completely fed up with photography," he said. "Color lured me back—the new difficulties, the new possibilities; it was,

to me, definitely a challenge."

Many of the black-and-whites are in museums — some in the Metropolitan, some in the Boston



COLLAR AD

Art Museum. Many of the best pictures—on a platinum medium—exist only as a single print. The negatives, like the plates of a rare

etching, have quite unaccountably disappeared or been destroyed.

His color work has the same precision of line and definiteness

of design that made the platinums important. It has, further, a technical excellence in texture, tone and vitality that make it — with some of the prints of Nickolas Muray—perhaps the best work being done today.

* * *

In Outerbridge's drawings, he has carried out the same interest in what Mr. Clive Bell calls "significant form" that accent his photographs. An example of this is a series of drawings, with which he is particularly pleased. In these drawings the only elements used are the relationship of linear rhythms with black and white planes. "The problem attempted here," Outerbridge said, "is to make pure black-and-white sparkle like fireworks

"Sometimes," he continued, "I made twenty or thirty drawings to develop one containing only about half a dozen lines — but lines placed in such a position their place was inevitable from a standpoint of suggestion and rhythm."

Outerbridge's chief interest, and perhaps his most fruitful place would be in the production end of color movies. He would be a moving force in Hollywood. Few people today can offer such a combination of technical knowl-

edge of color, photographic experience, feeling for the drama of design, and natural flair for *bizarerie*.

He could bring a *Cabinet of Dr. Caligari* quality to the American cinema—in terms of the modern *metier*, and with the fullness of impression that color can give when used with imagination and taste. Anyone who has paid much attention to the color quality of such recent movies as *The Wizard of Oz* and *Hollywood Cavalcade*, must realize that there is nothing the picture industry needs more than a *mensch*. Whether or not Outerbridge could fill this role remains to be seen; it is something worth trying.

The color situation in Hollywood today is like that of the opera company in Buenos Aires which was limping without its conductor. One day someone had a bright idea. "Why not," he said, "try Toscanini—he knows the scores by heart."

* * *

During these periods of experiment, of the testing of values, of ideas, of experiences, Outerbridge has written widely. His articles on art, on photography, on conceptions of beauty in women, have appeared, with and without his pictures, in magazines here and



PIANO

in Germany and England as well.

At this moment he is color editor of *U. S. Camera*. His *chef d'oeuvre*, however, is the newly-

published *Photographing in Color*—perhaps the most comprehensive book on the technique and art of color photography yet to appear.

Outerbridge, perhaps more than any other photographer or artist today, embodies the essence of Mr. Pater's celebrated notion: "Every moment some form grows perfect in hand or face; some tone on the hills or sea is choicer than the rest . . . for that moment only." And that, in the long run, "not the fruit of experience, but experience itself is the end. . . ."

This is the core of Outerbridge's

life; he lives for the experiences that come out of his work and his materials. Once this is realized in a given medium, he passes on to the focal point of new experiences, new forms. He would agree that "art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake."

—ROBERT W. MARKS

ALL THE UPSETS AREN'T IN SPORTS

"**Y**ou must have figured wrong, madam. Your account isn't overdrawn. Our records show that you have a balance of \$27.82."

★

"My goodness, that's the fifth complaint we've had about that new traffic cop today. Of *course* you didn't run through a red light, and he had no business to run you in. We've just discovered he's color blind."

★

"Don't look so surprised, Jim dear. I said I'd meet you at seven-thirty, didn't I?"

★

"There will be a long wait for all seats! There will be a long wait for all seats!—A h—— of a long wait!"

★

"Why, your teeth are in perfect shape. I can't imagine why you came in for a check-up."

"Yes, Mummy, I know I'm tired and cranky. Put me to bed, please."

★

"This movie sure has me baffaloed. I haven't the faintest idea who the Hooded Slayer is."

★

"It's much funnier the way I tell it. The way Tim tells them, he ruins them."

★

"Well, with all the weight I'm putting on I *shouldn't* eat any of these chocolates—so by golly I won't."

★

"I won't be home for dinner, darling. I'm taking my secretary out on a bender."

★

"Isn't it a funny thing? My telephone *never* rings when I'm all alone in the house and taking a bath."

★

"Well, if he claims that, I'm a liar."

—TRACY PERKINS

THOUGHTS IN PASSING

*A Portfolio of
Drawings by Jean Bruller*

J EAN BRULLER tries only to give a graphic representation of the world that he sees before him in his native France. That it is the same world we see in the United States is a tribute to the universality of his perception. It is easy for Bruller to speak an international language, for he is conversant with those things which are common to all peoples —the irrevocable solitude of man, his conformity to the impositions of progress and society, his spiritual inquietude and the chains that he has forged on himself. This is not to make out Bruller as a philosopher of the drawing board. It is simply that there is philosophy in life and, in reporting those aspects of life which meet his eye, Bruller intuitively clarifies the everyday phenomena of existence. Theoretically, any of us might do the same thing for ourselves. But Jean Bruller has done it for us so eloquently that we would only be elucidating what he has already made obvious.



SOLITUDES

MARCH, 1940



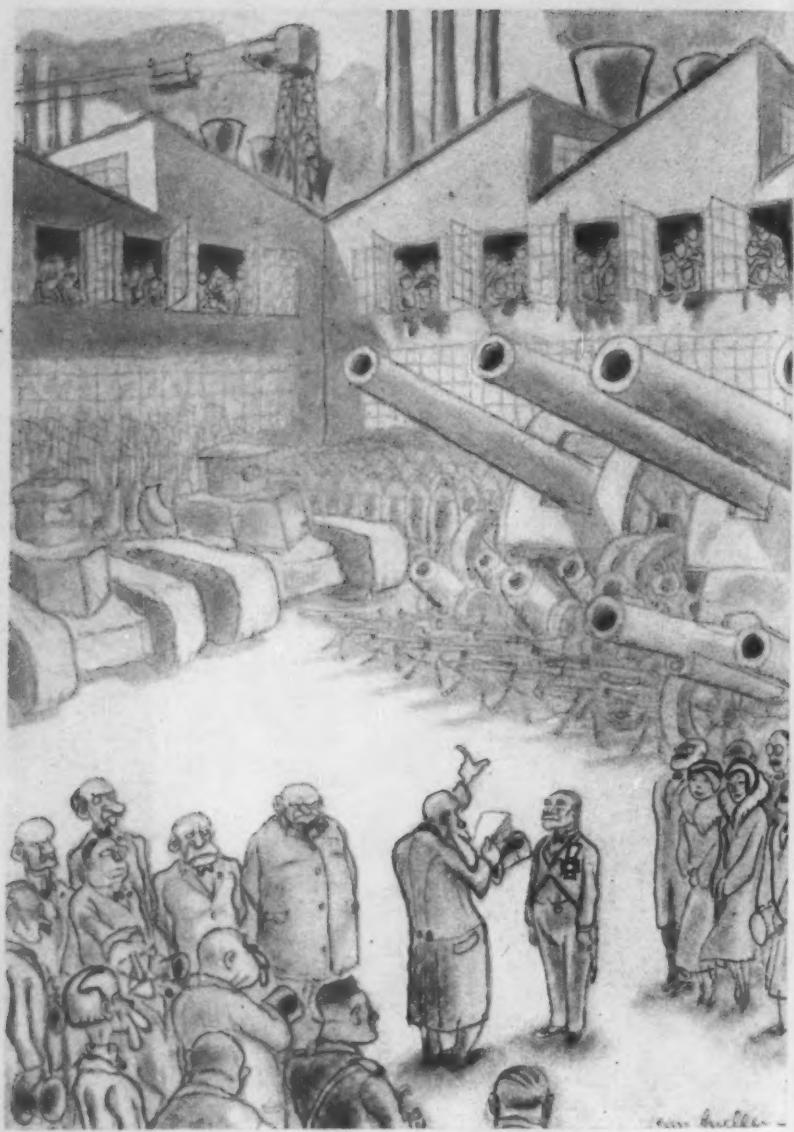
IN SEARCH OF IMMORTALITY

CORONET



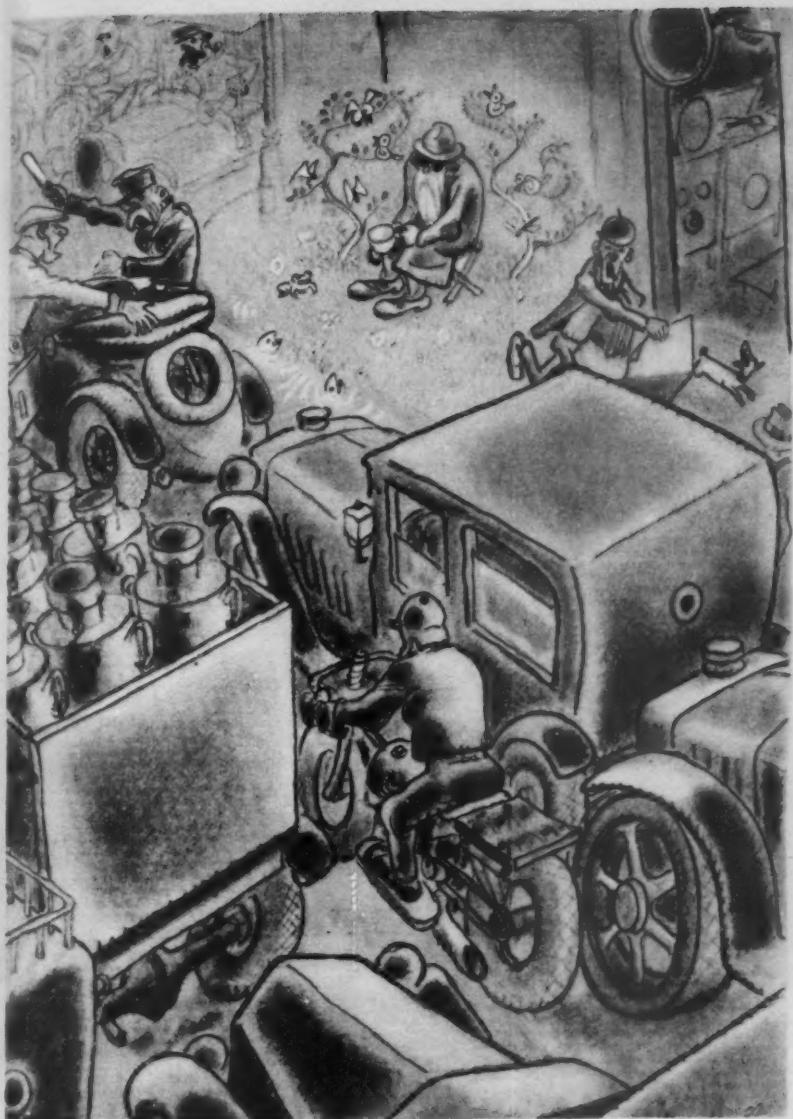
THE CHEER-LEADER

MARCH, 1940



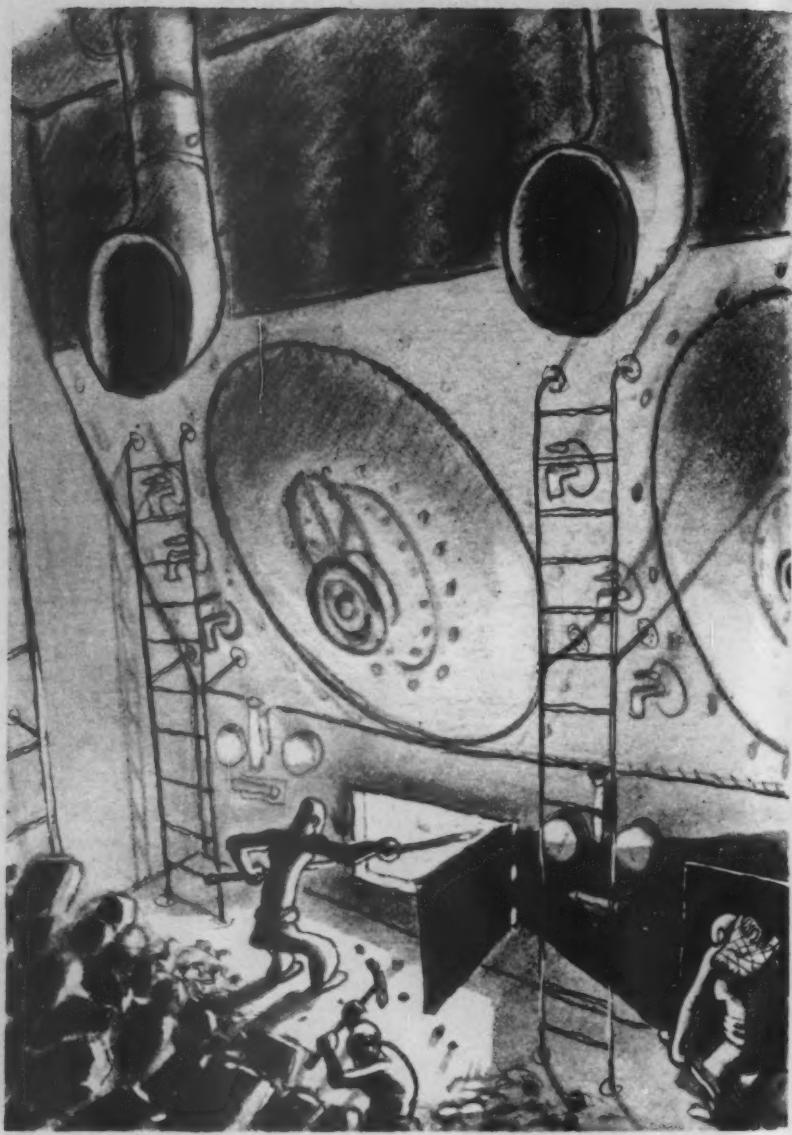
HOMAGE TO PROGRESS
Or the Encouragement of Benevolence

CORONET



PASTORAL SYMPHONY
Or the Compensations of Being Blind and Deaf

MARCH, 1940

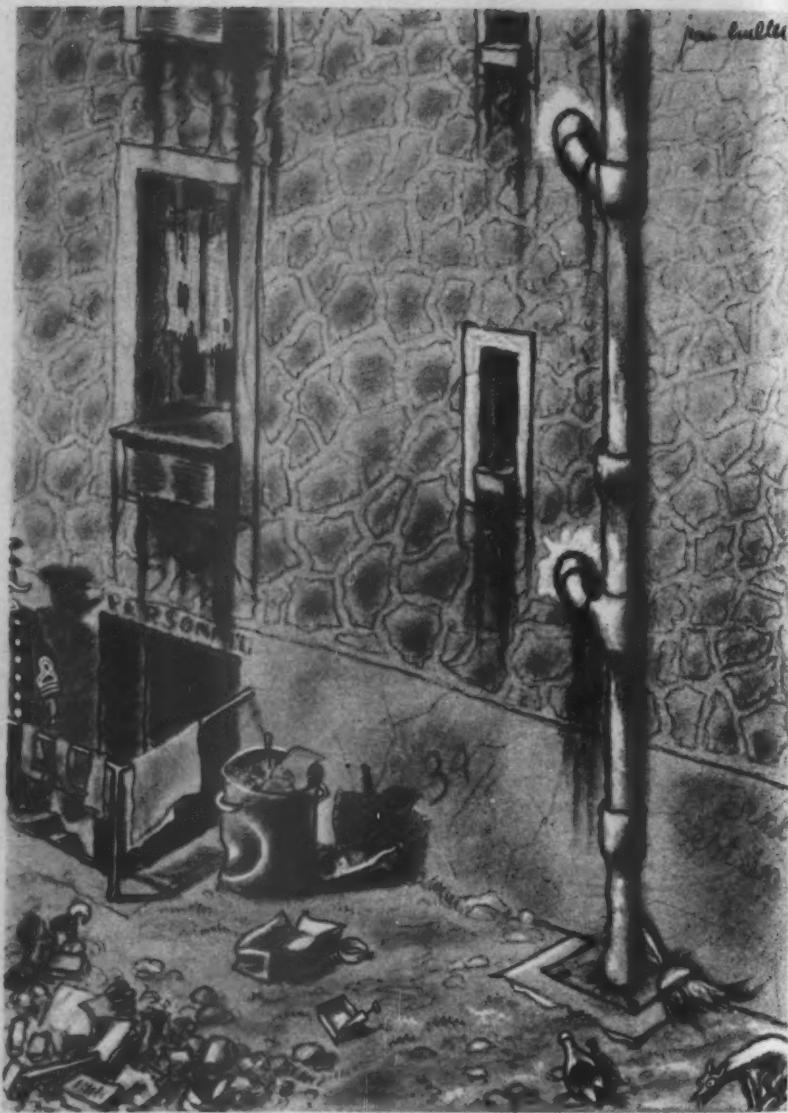


THE "PACIFIC," EN ROUTE FROM SYDNEY, PASSES
IN VIEW OF THE PARADISE ISLANDS



THE MAN OF SUCCESS
Or the Fruiful Endeavors

MARCH, 1940



THE OTHER SIDE OF THE PALACE

DON'T CALL HIM GENIUS

MR. WELLES GOES TO TOWN, LETTING THE CHIP
ON HOLLYWOOD'S SHOULDER FALL WHERE IT MAY



THE writers of Hollywood were jealous of Orson Welles because every writer believes he really ought to direct his pictures, and behold, Mr. Welles was not only to write his films but to direct them. The directors felt put out because every director really wants to be an actor, and along came Mr. Welles with a contract not only to write and direct his pictures, but to act in them. The actors felt belligerent toward Mr. Welles because every actor wants to act all the parts of any piece in which he is engaged, and Mr. Welles was going to act at least two of the main parts in *Heart of Darkness*. And finally the producers were downright alarmed about Mr. Welles because a producer thinks he is needed to co-ordinate the work of directors, writers, and all, so here was Mr. Welles being all and being his own producer on top of all.

Therefore, Hollywood had its own reasons for being hostile.

Hostility was expressed by labeling the unknown danger a genius. Certain of the newspaper columnists took to appending the epithet, the genius, to the name of Orson Welles every time they put it into print.

Mr. Welles had come to Hollywood in the act of growing a beard. This beard was to be part of his character in *Heart of Darkness*, but a beard on a young, ruddy face has long been a symbol of bohemianism. It fitted precisely what a lot of not-too-enlightened folk who had read nothing but movie trade-papers for the last seven years wanted to believe about Orson Welles, so the beard became a subject of endless jibes. This wound up around Christmas when an actor sent Mr. Welles the gift of a ham with a beard on it.

Shortly, however, Orson Welles shaved, because he was going to act in another picture before *Heart of Darkness*, so the gag lost its acid.

Very well, Orson Welles was contracted to write-direct-produce, and the hounds of Hollywood waited with their fangs bared. And the young man did have a picture-idea that would stop them. In Conrad's *Heart of Darkness* he saw a theme of tension, an opportunity for a pure cinematic treatment that would prove he was a creative artist with a real sense of the discipline of his medium.

Orson Welles's plan for *Heart of Darkness* was startling, fresh, and so simple that many studio big-wigs couldn't understand it. When the script was finished and passed around there was an intensification of whispering, of innuendo; it was revolutionary in method, it would never be made, it would not be understood, why, the girl never even got to meet the man, etc., etc.

All he was doing was making the camera tell the story the way Conrad had told it, and giving the story itself accent by revealing its meaning in present-day political terms.

Technically, his revolution in method consisted simply in the use of a consistent camera point of view. The camera was Marlowe, teller of the tale.

Now every one remembers,

from English I, the literary axiom that a story has to be told from a point-of-view. Usually, the author assumes the "omniscient" point of view—he is in a position to know and see everything. Sometimes, however, he limits his point of view by "going inside" a character, seeing and knowing only what that person would see or know. This is one of the favorite modern methods of character-drawing.

In the *Heart of Darkness* Conrad used the outside viewpoint only to introduce his interlocutor, Marlowe. Then Marlowe took up the story, telling of an experience he had once been through as captain of a boat going up a jungle river. Everything had to be seen through Marlowe's memory.

Now, the motion picture, in the past, has almost totally neglected to make use of point-of-view possibilities for character revelation. A photoplay is almost always written from the outside, or omniscient, viewpoint. The camera can hear all, see all. It points successively to those things which add up into a story.

In *Heart of Darkness*, Welles begins like Conrad began, by coming from outside, seeing the harbor, closing down to a boat, a man on the boat, Marlowe.

Marlowe begins to tell his story. And from then on, the camera is Marlowe. As he warms to the story, he is still seeing himself externally: he sees himself going to an office and signing to skipper a jungle river boat, and gradually he begins more and more to re-live rather than to re-view the experience. As this happens, the camera ceases to be his mind's eye, and becomes his eye. We get to know that Marlowe went to the English resident's quarters, not by a shot of his figure walking toward the barrack, but by a shot of what his eyes saw on the way. We do not see him as a figure entering the room, but the camera, as Marlowe, enters the room, seeing what he saw. When he sits down, we know it not by a shot of the man being seated, but because the camera point-of-view changes, lowering to the level of a sitting man's eyes.

At this point it must be realized that the method invites tricks. Orson Welles must remind the spectator by subtle means that he is seeing through Marlowe's eyes and not through the habitual omniscient camera-eye. This could be done by shadows, since a man can see his own shadow. But Welles soon realized that this was a trick which would call attention

to itself, distracting from the story.

More natural devices were found. Sometimes, a hand is seen lighting a pipe, much as a man may watch his own hand lighting his pipe. Little touches of this sort form adequate fences for the enclosed story.

Obviously, there is nothing difficult to understand about this method. On the screen, it becomes self-explanatory. But the script did not read like an ordinary film script and therefore some motion picture executives were puzzled. They had faith in the "genius" and were willing to let him proceed, but mostly on faith.

In the meantime, a lot of big talk was going on about new methods of filming, which would require new cameras and all kinds of strange devices. Preparation of the film was held up while cameras were devised to carry out Mr. Welles's ideas.

The most radical of these innovations, the genius laughingly revealed, was the mounting of an extra finder on the camera, for the use of the director. This little device will enable director and photographer to work together and save the expensive minutes that pass, on every set, while they take turns looking through the finder, in setting up a scene. It is,

of course, the kind of simple and obvious improvement that anyone with common sense might hit upon, and which is usually suggested by a newcomer with the nerve to speak up.

The second mechanical marvel is the use of a gyroscope-attachment to give the camera natural movement in the complicated action of sitting down. A mere backward downward movement does not suggest sitting. So finally they figured out how to use a gyroscope to give the proper sway and unbalance to the sitting-down movement.

The third, and really important, innovation devised by Orson Welles for *Heart of Darkness* is the featherwipe. The featherwipe, he believes, may turn out to be the film's only real contribution to the advance of motion pictures. And the featherwipe is not easy to explain. When executives saw it in the script, where the script should have read "cut" or "pan" or "dissolve," they decided it was the mark of ignorance, or a gag. Technicians, however, had been out on the back of the lot making experimental featherwipes with young Mr. Welles.

The featherwipe is Mr. Welles's device for maintaining the visual flow of a photoplay without the

constant minor jars involved in cutting from scene to scene. It carries, too, the illusion of a character's eye, rather than a camera in movement. The human eye, for instance, does not cut from the man at the piano to the man coming in at the door. That would correspond to blinking while turning the head. Nor does it turn as slowly as a swiveling camera. It featherwipes. The trick is a combination of a dissolve and a double-exposure and a pan, and it makes possible an almost uninterrupted effect in a long scene that is actually composed of several cuts. One scene which Mr. Welles wanted to have played with continuous effect would run twelve minutes; most movie takes run a minute, or less. The featherwipe is the answer.

Such were the technical innovations. There were other unusual things about the *Heart of Darkness* script. One element which had attracted him to the Conrad story was the opportunity presented for the use of commentary. Conrad's magic-worded descriptions of the trip up-river could be spoken by Marlowe, in narration accompanying some of the atmospheric scenes. Such commentary has been coming back to films, slowly, now that synchronized

speech is no longer a mechanical wonder, and effects can be achieved for the sake of art rather than for the sake of mechanical exhibition.

Beyond method, there was meaning, and again in this story he saw an opportunity. It was, to begin with, a straight story of a man-hunt: a classic movie situation. But in modern times the agent whom Marlowe finally found presiding as a god over the native blacks—this agent could be more than an egomaniac in search of ivory. He could be presented as the agent of a foreign power who had made himself a dictator over the fiercest natives. And Welles, through Conrad's own story, could show how in the end the very horror of being a god to savages destroyed the dictator. It was a perfect parable for modern times.

This, then, was the *Heart of Darkness* script. And the river sequences would either have to be done on location in Africa or Florida, or would have to be done through use of miniatures. The safari possibilities proved impractical. So, as Mr. Welles was boyishly and somewhat roguishly proud to remark, the river set would be built as the "biggest miniature" ever made in Hollywood, home of technical paradoxes.

This, too, would take time.

And as the preparations became more and more protracted, rumors began to fly, about the perfectionist methods of the genius. Actually, he was working with the most intense practicality, figuring every foot of film out in advance, and building all the necessary bridges beforehand. If he had started to shoot as soon as the script was ready—the usual method (in fact *Gone with the Wind* was completed before the script was completed), his first film would have needed a budget multiplied by four.

So he got another idea. While the biggest miniature set was being built and the cameras were being built, he would make an "ordinary" picture. A straight action film with sets that existed on the lot and with a girl star as support.

To some, it might look like capitulation. But a study of the second-film-first proves Welles had no idea of going Hollywood; he is merely a practical genius. *The Smiler with a Knife* is a mystery-chase with political bite. It is a sort of *It Can't Happen Here*, as might be envisioned by Alfred Hitchcock. By making this film on a small budget Welles accomplished three objectives: (1) He kept his Mercury players working,

instead of sitting around Hollywood growing beards. (2) He gave himself actual experience in shooting a film, before tackling the immensely involved *Heart of Darkness*. (3) He smothered the genius talk.

The last may seem trifling, but it comprised the greatest danger to him in Hollywood. It could have swollen to the point of wrecking his chances for a motion picture career. And he wants, intensely, to work in pictures. Certainly, the theatre is his first love, but the motion picture, he points out, is the dominant art medium of today. Besides, Hollywood, contrary to the general impression, is more experiment-minded than Broadway. "I hate Broadway as much as I love the theatre," he says, and if his love

for the motion picture is a second love, he does not, in compensation, harbor any hatred for Hollywood.

"You can't interest Broadway in an idea because it is a good idea. But the motion picture people will listen." Orson Welles lost \$65,000 of his own money, money he had made in radio, last year because he wanted to try some ideas in the theatre. And yet the dagger-men spread talk of his exploiting the Mars publicity, suggesting that he was a cheapener of art, a stunt-man.

That always happens to strangers with ideas. But Welles has youth, and prodigious energy, and immense persuasiveness, and practical genius. He knew just when to shave off that beard.

—MARTIN LEWIS

DIPLOMATIC GLOSSARY

Peace Conference: A get-together in which nations agree not to go to war with each other under any circumstances — unless circumstances should arise to invalidate the agreement.

Ambassador: A good-will emissary from one nation to another who, by being recalled, can make the other nation's face red.

Fait accompli: The system of a country's doing things first and not bothering to ask please afterwards.

Note of protest: An international communication which is customarily answered by a note protesting the note of protest.

Ally: A friendly country which—you hope—hasn't signed a secret pact to fight on the opposite side when war breaks out.

Diplomatic strategy: A method of fooling your fellow diplomats by telling them the exact truth about the aims and intentions of your country.

—OSCAR HATCH

THE MONKEY AND THE MANGO

THEY HARDLY EXPECTED THE JUNGLE CREATURE TO BE CIVILIZED, BUT HER GREED WAS REVOLTING



THE ideal of Brazil is one big family, and that includes, besides servants both black and white, all the animals that came over in the ark. So under the life-giving sun of Rio de Janeiro our own Brazilian-American family expanded from the five of us to nine humans. The family of animal pets totaled thirteen, including an untamed mother monkey whose nursing baby was so appealingly human that both Connie and Carlton, our two children, hovered around the cage, trying to feed the bright little fellow, giving its mother scolding advice and finally killing it with kindness.

Poor old mother monkey, she was scared to death, whining, cuddling her baby so close to her bosom we could scarcely distinguish its hairs from hers. But soon she began to calm down and Carlton came running with the news that she was actually nursing her baby, in public, for the first time. So the whole household trooped up to

see. Young but fatherly Guedes gave the soft neigh of an affectionate colt, while big black Eva said we ought to feed the poor little one some *abobora*, which is Portuguese-Brazilian for squash.

"*Abobora* wouldn't be good for these *mocacos*, Senhora Eva," young Guedes protested. "They're fruit-eating monkeys."

"Oh, I know what!" Little Connie was off down the long stone stairs. "I'll get her a nice ripe mango."

And when she came back with a big one that glowed like a sunset out of her two small fists, everybody was excited as Connie pressed it against the wires, pushing the juice-dripping pulp through. The shining red fruit caught the monkey's eye and it struggled to get free from its mother who held it tight, until Guedes made a motion to distract her and that tiny baby sprang through the air, clung to the wires and wiggled its light little skeleton down like a hairy

spider. The mother, with her attention diverted for only a moment, looked suddenly frightened as her eyes rounded on that escaped infant. With one smooth swing down she was on the brat like a fury, snatching the mango out of its sticky little fingers that looked as though they were stretched in black kid gloves.

"Why you awful old thing!" cried Carlton, as the mother monkey gave ringing slaps on that tiny face with her leathery open palm.

"The greedy thing! She wants it all for herself!" Cornelia red-dened with her sense of justice.

The gorging infant managed to get a few more furtive bites of the orange-colored pulp and bolt them before she was snatched up and lifted to the very top of the tree where the mother rocked, hugging her convulsively, chattering like a maniac, eyes blazing down red at us, spitting the fire of "*J'accuse!* *J'accuse!*"

In our civilized, superior way, we thought the whole scene just an outburst of savagery and left, hurling unkind remarks at such an unnatural mother. But it wasn't long before Cornelia slipped up by herself to see if everything had calmed down, and then we heard her cry over the railing, "Oh, oh, oh, oh, the little monkey's dead."

And sure enough, when we climbed up, there was the tiny hairy thing stretched out on the bottom of the cage, a green froth foaming from its taut black lips, while higher than ever in the tree, as though her shaking back would lift the roof off to the free sky, the mother sat with her face pressed close in her hands, sobbing, sobbing; the tears glistened through her fingers, rolled down and dropped in final benediction on her baby we had killed with the kindness of ignorance.

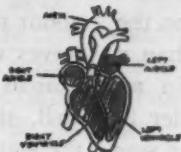
"I was going to say I always heard that mango will poison a nursing baby," old black Eva exhaled a long, tragically-held breath, "but I wasn't sure it would happen to a monkey."

The little burial in a corner of the garden was fully attended. After that nobody wanted to go into the garden for a while, and when we did, one morning, sure enough, there was a great gap ripped in the wire cage and the mother was gone. We knew it hadn't taken her long to swing up our Santa Thereza hill at night and across to the comfort of her home jungle and her more enlightened kind. We only hoped the poor creature hadn't got lost or caught before she made it.

—BOB BROWN

A GOOD HEART FOR LIFE

DON'T WORRY ABOUT WHETHER YOUR HEART
CAN TAKE IT—IF YOU ARE GIVING IT A CHANCE



FOR a long time now we have had grave forebodings as to how long the human heart will be able to withstand the strain of this mad, unhealthy, helter-skelter, alcoholized thing called modern life. "The heart was designed for an out-of-doors, normal, well-balanced existence," we have been told repeatedly, "not for the jazzed-up seventy-mile-an-hour travesty of living which we go through today." It has seemed certain that a climax was in the offing, that the overworked, put-upon heart would stage a sit-down strike on us, perhaps bringing the human race to an end.

The scaremongers, Godsakers, and pseudo-scientists, who have been responsible for this, have always been able to make out a plausible case. There have been figures to back them up, because heart disease has been on the increase. More people are dying from angina pectoris, coronary thrombosis, and just plain heart

failure, all the time. If we are to believe the figures, the day is coming when digitalis will be carried as generally as fountain pens and handkerchiefs; when, instead of cocktails before dinner, we'll have to take a heart examination to see if we dare indulge in a slice of the roast beef.

Consider the statistics. The number of deaths from heart trouble has risen in the last twenty-five years from 131 annually per hundred thousand to 341. The survey, on which the figures are based, was made in New England, and the tempo of life Down East is still supposed to retain some of the placidity of Puritan days when hearts were kept under a close check-rein. One wonders what horrors of cardiac degeneration would be revealed if the statistics had been based instead on life in New York, Chicago or Hollywood.

Well, you'll be glad to know there is nothing to it at all. The

heart can stand modern life as readily as it did the reputedly placid existence of earlier days. An automobile jaunt at 80 miles an hour has no more effect on the cardiac organ apparently than a four-mile-an-hour joyride in an oxcart. The heart is healthier in the main today than it ever was before, because man's general condition has improved.

The answer to the riddle is contained in the same table of statistics. During the corresponding period that heart failure has seemed to be mounting so alarmingly, tuberculosis has dropped from 182 to 45 per hundred thousand, pneumonia from 110 to 41, and all infectious diseases in like proportion. Medical science is gradually mastering disease and finding the answers to the once common afflictions. As a result the span of life expectancy is increasing. This means that an ever larger number of people must die from heart failure, because it is the giving out of the faithful old pumping station which brings about the inevitable ending to a healthy life. In other words, the percentage of deaths from heart trouble must increase in proportion to the lowering of the toll from other diseases.

The medical millennium will be

reached when all deaths can be ascribed to the wearing out of the heart.

So, don't let's worry any more about that stout old organ which serves as the powerhouse of the human body and is believed as well, though erroneously, to be the seat of all emotions. The heart can take it. All we have to do is give it an even break and it will carry us through the tremors and explosions of twentieth-century life. We over-work it by the excesses of one kind and another in which we indulge, we overeat until great bands of cellular suet turn what nature designed as a slender waist line into an imitation of the old-fashioned family wash-tub, and can still count on the heart to keep us going through the motions.

It is a fact also that the heart has unusual powers of recuperation. Every now and then people, who have been told that their hearts have shot their bolt, find after years of cautious and apprehensive living that there is nothing wrong with them at all. A favorite device in fiction, this situation is occurring in real life all the time. The usual reaction is to hand the razzberry to the doctor who made the diagnosis, although it is safe to assume in

almost all cases that he has not been in error. The patient undoubtedly would have died if he or she had gone on living as before. Such cases should be regarded as proof of the remarkable comeback power of the heart *when given a proper chance*. If the body is reasonably healthy otherwise, it is possible to recover from heart shortcomings except in the comparatively rare cases where a grave failure has been accompanied by congestion or acute conditions have been precipitated by leaking aneurysm or an anginal state.

Whole volumes would have to be written to cover the subject from every angle, and so this article will be confined to one phase only: What the individual can do to keep his or her heart in a healthy condition. Fortunately, there is a great deal which can be done. In fact, there is no reason at all why the individual, having successfully navigated the chancy phases of childhood, should ever suffer from serious affections of the heart. The advance signals of trouble in this all important department are so unmistakable that they can be detected by even the most careless of indifferent. If caught in the earlier stages, and treated with

honesty and care, the irregularities can be cured or, at the worst, held in check.

The commonest causes are rheumatic fever, other infectious diseases, syphilis, and arteriosclerosis. Syphilitic trouble is the only one which is hard to detect. It is slow and insidious in development and sometimes can be positively identified only by post mortem. The other manifestations of the disease are certain to be detected, however, and the methods of cure are so well established that today syphilis is not counted among the most dangerous contributing causes to heart trouble. The most dangerous is arteriosclerosis which is a degenerative condition in the blood vessels. The cells in the walls of the arteries die and are replaced by a bone-like deposit, thus causing the blood channels to narrow or harden. It is commonest among men, and develops most often with those who live sedentary lives. Heredity, the excessive use of alcohol and tobacco, overeating, are the usual factors in bringing it about.

As stated before, it is easy to detect the first symptoms of trouble in the cardiac region. The very earliest will be a shortage of breath and a tendency to puff and

heave after indulging in any form of exercise more violent than you are accustomed to. Sometimes a tightness of the chest will be noticed when you go out suddenly into the cold air. Later, pains will be felt in the region of the heart. Irregularities will show themselves in the pulse. Asthma will sometimes develop as a symptom of heart weakness. As the trouble becomes more acute, the symptoms naturally become more pronounced and unmistakable. A tense feeling across the forehead, increased pains, real difficulty in breathing under exertion, coughing with a frothy sputum, vomiting after eating.

The first thing the sufferer from these symptoms must do is to go to a doctor for a thorough examination. This should not be put off, because an ultimate cure can be regarded as certain only when the trouble has been detected and treated in the early stages. In fact, it must be accepted that until such time as the heart can be pronounced sound and shipshape again—which will usually be a matter of years—the patient must remain under medical care. This means a willingness to accept the conditions, to be honest with oneself in meeting the necessity for sacrifices. It

implies a willingness to live a completely orderly life, to avoid all physical excesses, particularly in the matter of recreations, to cut down on smoking and drinking or even to stop them entirely if the doctor so orders, to eat sensibly and lightly, to steer clear of excitement of every kind. A proper mental attitude is always the most important part of the cure, and it is a difficult thing to achieve. At first it is very hard to settle down to the slow and tepid routine which heart trouble makes necessary.

There are plenty of little things the sufferer from incipient heart disease can do: Such as, keeping the head well raised when lying in bed, avoiding crowded rooms and public gathering places, particularly in winter time when the air is likely to be overheated and full of germs, taking every care to escape sudden physical strains and stresses. No form of exercise must ever be carried beyond the point where breathlessness manifests itself. It should be said here that drinking and smoking do not necessarily lead to heart troubles by themselves. As in everything else, it is excessive addiction which makes them contributing factors. Smoking may not be strictly injurious but it is liable to cause

coughing, and this in turn may lead to infections in the throat.

It is necessary to avoid running, and to walk up rising grades slowly. The same applies to walking under difficult conditions, such as in the teeth of a strong wind. Under no circumstances should a man who has heart trouble, or who has suffered from it in the past, attempt to lift heavy objects. Some authorities set a limit of fifty pounds in this connection.

When the trouble has developed beyond the first stages, it is wise to climb stairs as little as possible, and slowly. A sufferer from angina must be sure to live within the limits of his pain, as one writer has put it. When the pain is first felt, in other words, he must cease all motion until it has subsided and must then remain quiet for double the time it took to gain relief. Above all else, the sufferer from any form of advanced heart trouble must have plenty of rest. The old adage should be amended — Early to bed, late to rise.

The achievement of a proper frame of mind is almost as important as the maintenance of a correct physical routine. Worry is as hard on a skipping heart as playing eighteen holes on a sultry

day. A tranquil mind, on the other hand, is conducive to physical ease. If you worry for an hour over the state of your bank account, your heart action will be as unstable as though it had been subjected to some violent strain; and your balance will still be as slim as ever.

The matter of a proper diet is one of the primary considerations at every stage. Medical authorities do not like to be positive on any point bearing on the vagaries and vicissitudes of the heart; but drive your own local practitioner into a corner and he will undoubtedly admit that the table knife and fork between them constitute Heart Enemy No. 1. To animate and drive an overweight frame is what takes it out of an otherwise healthy heart. A heavy eater is always headed in some direction but it is never toward the straight and narrow highway of bodily health.

When the first symptoms are felt of a faltering in the clock-like performance which is expected of the human heart, the individual must face this problem of common sense in eating. The good old days when pie à la mode could be tucked away on top of a double sirloin are over. The first step is to have a physical ex-

amination to determine how many calories you need to keep your body supplied with energy and to rebuild the tissues. Beyond that total of bare necessity, you must never go. As an evidence of how carefully the diet of the sufferer from cardiac irregularities must be adjusted, a convalescent patient is never allowed more than 1500 calories daily, which is about half the normal allowance for an office worker and barely a third of what a healthy man engaged in physical work requires to keep himself in good trim. This sparse allotment of nourishment is cut in half during

the acute stages of the trouble.

Harvey discovered the circulation of the blood in 1628 but it has only been within the last few years that medical science has so rationalized the problems of the human heart that it is possible to say this: Any person who lives sanely and temperately, who is wise enough to heed the first signs of any degenerative action and is then conscientious in adhering to the medical rules imposed, can count on the possession of a sound heart and all the advantages which go with it for the full span of a normal life.

—THOMAS B. COSTAIN

BUSTY

SACHA GUITRY does not like to waste time attending dinner-parties. A woman admirer was once eager to have the famous author and actor as a guest. "Do come Monday," she urged brightly.

"I am sorry," answered Guitry, "but on that day I must visit my doctor."

"And Tuesday?" she inquired.

"I must visit a sick friend."

"Then surely you must come Wednesday, dear Sacha," said the woman.

"Unfortunately I have arranged to go to the country on that day," said Guitry.

"Thursday, perhaps?" said the baf-

fled but fully determined admirer.

"I have a hunting party then."

"Allow me then to expect you Friday."

"But that is the day we rehearse at the theatre," said the actor.

Desperately the woman asked, "And Saturday?"

"Alas I must go to a wedding," said Guitry.

"Then I shall await you on Sunday," declared the heroically persistent creature.

But Guitry had lost his patience. "On Sunday, *ma chère*," he said, "I must go to my funeral."

—ALBERT ABARBANEL

UNEXPECTED TOURIST DIVIDENDS

THERE WAS NOTHING ABSENT-MINDED ABOUT THE FOUR PROFESSORS—IN FACT, QUITE THE CONTRARY



LONG after the details of scenic beauty in foreign lands have been forgotten, the most vivid recollection of a journey invariably turns out to be some kind of personal experience or anecdote which may have served to brighten up the trip. And, while many people have a habit of yawning when others begin to talk of their journeys, a good human interest anecdote will always fall upon receptive ears.

One of the brighter incidents of the season preceding the war comes from a middle-aged Brooklyn professor who decided to spend the greater part of his three-month summer vacation on a tour to some of the more obscure towns of old England with three of his cronies. Upon reaching Plymouth, each of the four contributed \$50, giving them a combined total of \$200 or forty English pounds with which they acquired the ownership of one of those neat little second-hand cars that are so

popular in Europe. After about ten weeks of traveling from one end of England to the other and visiting everything from the grim industrial regions in Lancashire to the quaintly colorful villages in the Cotswalds, it became necessary to think of returning home. When they started to count up their remaining pennies, they made the happy discovery that by avoiding the big hotels and patronizing the smaller and more characteristic inns they had run well below their estimated budget, and even had enough money left over for a brief jump across the Channel and a day or two in Paris. The only fly in the ointment seemed to be the question of what to do with their little car, for it seemed that there was practically no market for second-hand cars in this region and that nobody seemed particularly anxious to take it off their hands on such short notice.

Finally they emerged with a

very philosophic solution of the matter and decided that, as long as the car had performed its duties so nobly during the ten weeks of service, it would be a shame to sell it to a junk dealer for a few measly shillings. On the contrary, each of the four members of the party decided to consider his \$50 investment as railroad expenses and then, at the harbor city, they would just quietly park the car in some obscure street and forget all about it as they stepped aboard the Channel ferry.

Everything went off according to schedule. The car was left somewhere on a dark street; the four companions went off to some Parisian merry-making, caught their westbound liner three days later and were back in town well in time for school opening after a thoroughly enjoyable crossing. In a few days they were back in routine, until one morning the letter carrier brought a registered letter to the professor in whose name the car had originally been recorded over in England. The letter came from the little British port city and contained the following startling news—

"Dear Sir: Upon checking up with the British Automobile Registry Division, we have succeeded in tracing you as the owner of an

automobile which had been parked at the corner of Windsor and Shaftesbury Streets in our city for the past four weeks. Evidently you are not familiar with the automobile regulations in this district, for your car has been charged with no less than three offenses: parking in a restricted zone, parking at night without lights and obstructing traffic in general. As we saw no possible means of collecting the accumulated fine of one pound and ten shillings, we have seen ourselves forced to sell the car at auction and deduct our fine from the receipts. The auction sale brought an offer of fifty pounds, from which we deducted our one pound, ten shillings and another two and one-half pounds service charge and are now enclosing our check for the balance of forty-six pounds payable to your order. We trust this will meet with your satisfaction and beg to remain most respectfully yours, etc., etc."

After a lot of people had poured cold water over the shock-stricken professor, he was able to pay his three traveling companions not only their original \$50 investment in the car, but another six dollars' profit to boot, proving that tourists sometimes do get a break on foreign shores when least expected. —JOHN E. EDLUND

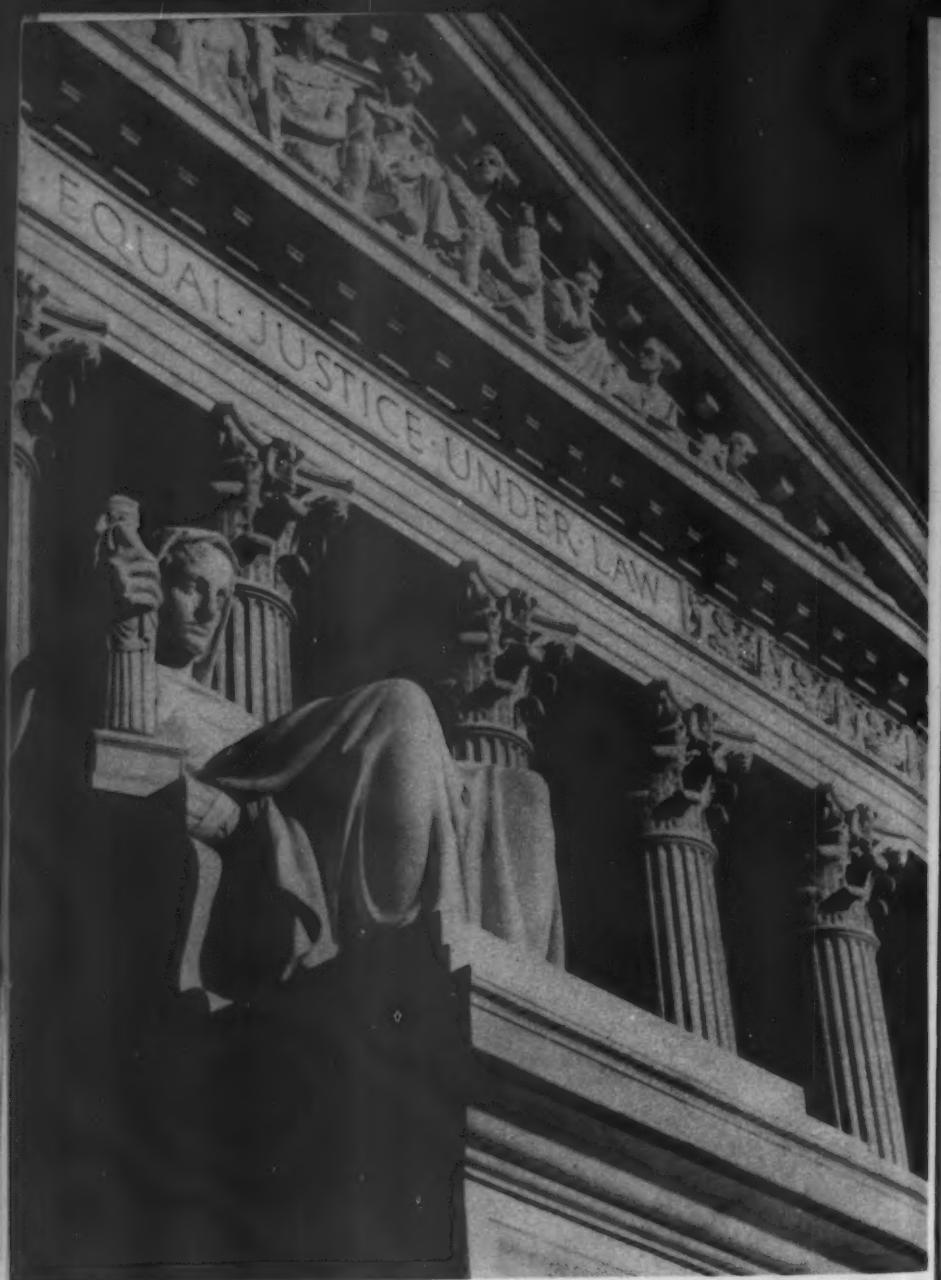


GASTON

PARIS

DRONE

MARCH, 1940



DON WALLACE

CHICAGO

STEPHEN

GENIUS LOCI

CORONET



STEPHEN DEUTCH

CHICAGO

PRIMAEVAL

MARCH, 1940



NELL DORR

NEW YORK

ANTHONY

NARCISSAE

CORONET



ANTHONY V. RAGUSIN

BILOXI, MISS.

VIEUX CARRÉ

MARCH, 1940



RELANG

FROM THREE LIONS

EUGENE

TAKE-OFF

CORONET



EUGENE LESSER

NEW YORK

CABALLERITO

MARCH, 1940



HILMAR PABEL

FROM THREE LIONS

STEP

INTO THE MOUTHS OF BABES

CORONET



STEPHEN DEUTCH

CHICAGO

SQUATTERS

MARCH, 1940



STEPHEN DEUTCH

CHICAGO

SEIDE

BACKSTREET

CORONET



SEIDENSTÜCKER

BUDAPEST

DOG'S DAY

MARCH, 1940



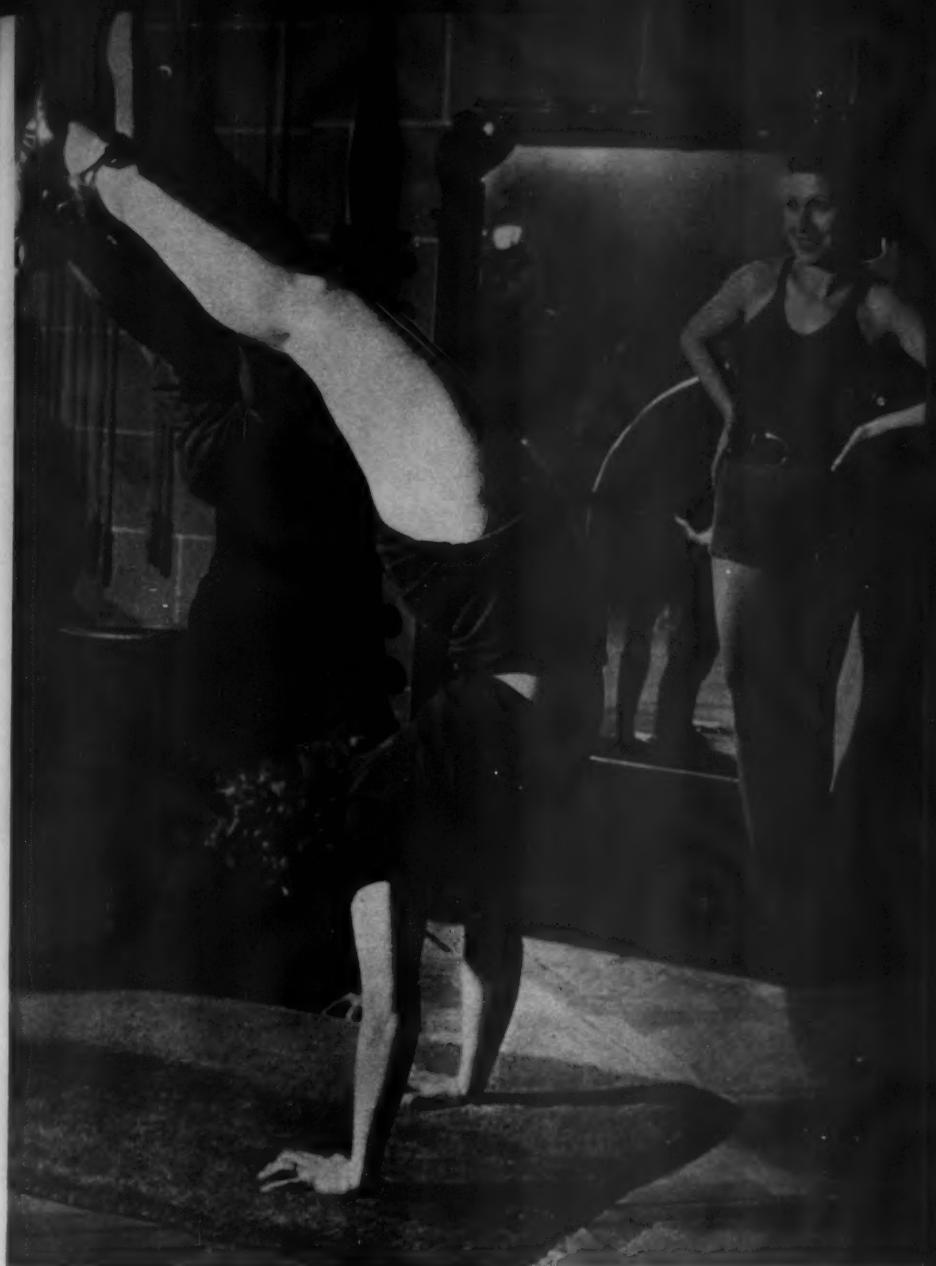
ANDRÉ STEINER

PARIS

BRASSAI

RICOCHETTE

CORONET



BRASSAI

PARIS

HEELS OVER HEAD

MARCH, 1940



MARIO A. FONTANA

BROOKLYN, N. Y.

G. ED

ANCIENT MARINER

CORONET



G. EDWARD DRURY

CUMBERLAND, MARYLAND

WIMPLED

MARCH, 1940



MELVIN JOHANSEN

OAKLAND, CALIF.

CY LA

BIRD AGAINST THE SKY

CORONET



CY LA TOUR

ALTADENA, CALIF.

THE YEARLING

MARCH, 1940



JENŐ DENKESTEIN

BUDAPEST

JEAN I.

KITTEN ON THE QUI VIVE

CORONET

EST

JEAN PAINLEVÉ

PARIS

SEABISCUIT

MARCH, 1940

73



ARTHUR ROTHSTEIN

FROM FARM SECURITY ADMINISTRATION

TOBACCO ROAD

CORONET

ION

BRASSAI

PARIS

AQUATINT

MARCH, 1940



STEPHEN DEUTCH

CHICAGO

POUPÉES VALSANTES

CORONET



ERGÉ

FROM EUROPEAN

CAESURA

MARCH, 1940



ANDRÉ DURAND

PARIS

HÉL

GLADIOLA

CORONET



HÉLÈNE DEUTCH

CHICAGO

SURREAL

MARCH, 1940



JOHN GUTMANN

SAN FRANCISCO

DON

FIGURA

CORONET

0

DON WALLACE

CHICAGO

ANIMA

MARCH, 1940





KURT LUBINSKI

NEW YORK

WAL

THE SILVER CORD

GORONET



WALTER S. MARX, JR.

CHICAGO

WANDERING MIND

MARCH, 1940



DON WALLACE

CHICAGO

OFF WITH HIS HEAD

CORONET



JOHN GUTMANN

SAN FRANCISCO

DARKTOWN STRUTTERS

MARCH, 1940



JOHN GUTMANN

SAN FRANCISCO

PLAISANCE

CORONET

SHAW: PROPHET WITH HONOR

HIS WIT IS PECULIARLY HIS OWN, AND YET
IT BEARS THE HALLMARK OF UNIVERSALITY



HE CLAIMS to abhor America and tweaks her nose annually. But Americans, recognizing him for what he really is in spirit, one whose ancestors simply failed to catch an early boat for the New World, love him dearly. For he has been the toreador to meet the bull singlehanded for half a century. He loves the limelight: one suspects that he invented it. Certainly he carries his own fanfare with him wherever he goes. He is a "mugger," a scene-stealer and the greatest actor of his day. He is living evidence that a writer and prophet can maintain standards, can make a fortune in his art, and still manage to reap a harvest of fun out of life. When he is dead generations of scholars will write tomes to prove that he never existed and was only a humorous folk legend.

★ ★ ★
George Bernard Shaw, *enfant terrible* of post-Victorian letters, was born in Dublin on July 26,

1856. That he really has a birth date comes to one as a shock: he seems so timeless. But one can see him sitting up in the cradle twisting his parents on his arrival. Furthermore, he claims to be descended from the MacDuff who killed Macbeth; and also from Oliver Cromwell.

His family, Protestant in Ireland, was conscious of its gentility, for a baronet was related directly; but it was not sufficiently well-to-do to fuss much about it. The father was an unsuccessful wholesale merchant in flour who was given to genteel inebriation; he was also an affable, perhaps even an indulgent, parent. Since the mother, who was vocally gifted, was also good-natured, young Shaw and his two older sisters spent a pleasant childhood. He was called "Sonny."

He grew up to be a shy and sensitive, if loquacious, lad. From his father and from an uncle who was a ship's surgeon he imbibed irrev-

erence for the Sacred Cows and came to regard all subjects with good humor. Nevertheless, his earliest ambition was to be either an opera-singer or an artist.

He hated school and received little formal training. At fifteen he went to work as an office boy in a land office. In four years he worked up to the position of junior clerk. Here he picked up much of that knowledge of business methods and legal abracadabra that was later to make him the bane of publishers' lives.

When he was twenty he left his job and crossed over to London to join his mother and sister; his father was still in Dublin but the Shaw household had divided amicably. He went to work for the telephone company but that post did not last long. Soon, apparently because he could think of nothing else to do, he began to write novels.

Between 1879 and 1883 he completed five books and the publishers, British and American alike, outdid each other in rejecting them. Meanwhile, the Shaws depended on a small stipend from Dublin. Sometime in these years Shaw became an avowed vegetarian; he was already a teetotaler with a wispy red beard.

It was only natural for this volu-

ble young man to enter a debating society. He listened to Henry George and read *Progress and Poverty*. He read Karl Marx. He was inspired by Sidney Webb of the Fabian Society. He became one of the most informed of the Fabians preaching socialism, and for the next twelve years talked at least once a week before an audience. Perhaps he utters every word with a chuckle today because he remembers the futility of preaching in a more serious vein.

He was also writing: letters to the press, five pages a day on those novels, miscellaneous pieces for Annie Besant's periodical, book reviews for the *Pall Mall Gazette*, picture criticisms, music criticisms, a weekly piece on the drama for Frank Harris' *Saturday Review*, and many of the most effective tracts of the Fabian Society. He began to earn a meagre living by his pen.

The translator of Ibsen, William Archer, who more than once helped Shaw to employment, persuaded him to try a play. The collaboration was not successful, but the play was *Widowers' Houses*, rich in preachment against slums and landlords. His next important effort was *Mrs. Warren's Profession*, a joust with the social aspects of prostitution. The censor barred it and a truly public presentation

was not given until thirty years later. Meanwhile, Shaw wrote *Arms and the Man*, a romantic comedy which the British and American publics immediately accepted. "G. B. S." was "made."

Candida, one of his greatest dramatic achievements, left his pen in 1894 but was not staged until 1897. He wrote *The Man of Destiny* and *You Never Can Tell* but encountered difficulties over their staging. *The Devil's Disciple*, a play on the American Revolution, was his first big success—and in America at that! In England he was still writing for "little theatre" audiences.

In these years he met Charlotte Frances Payne-Townshend, a wealthy Irish girl who had become a Fabian. Shaw suffered a hurt foot and his friend attended him. The friendship ripened and, in 1898, she married him. Shaw declares that he was ill and on crutches when he was wedded. Since then his wife has been his secretary at times, his critic, often, his companion always; and wisely content to leave the limelight to "The Genius," as she has referred to him.

In London, in 1904, a series of plays which numbered five of Shaw's efforts was presented at the Royal Court Theatre. Eng-

land's upper class was embracing the wit of the radical playwright—if not his ideas. *Man and Superman*, his first philosophical play, was also presented in this memorable season. By the end of 1906 "G. B. S." could truly have said that England had awakened to the Shavian charm.

Once he was established, Shaw turned out numbers of playlets whose sole purpose was to joke or to pull someone's leg. In *Androcles and the Lion*, Shaw shaved the whiskers from the old fable and turned in a delightful two-act play on early Christianity. In *The Doctor's Dilemma*, he pursued medicine with a satirist's broom; in *Getting Married* he went after marriage; in *Fanny's First Play* he gave British respectability a trouncing.

The British public had not yet learned its lesson so Shaw sent *Pygmalion* to the Continent for its first productions. Incidentally, Shaw himself wrote the screenplay for the movie of *Pygmalion*, which was made in 1939, and his scenario was called the best of the year. One wonders how many who saw either the play or the movie realized that Shaw was preaching the breaking-down of the barriers between the classes.

Thirty years after his first play, Shaw wrote *Back to Methuselah*, a

play so rich in provocative thought that he was established not only as a playwright but also as a philosopher.

Then, as though to prove that he could do it, he imposed a rigid discipline on his loquaciousness and on his desire to teach, and composed *Saint Joan*, his greatest play, which was presented in 1924. Here is tragedy on the scale of *Macbeth*, with Joan of Arc so perfectly drawn as to make her one of the greatest dramatic creations in literature.

In 1925 the Nobel Prize was conferred upon him. He accepted the "award" graciously but would not take the prize-money, suggesting that the \$40,000 could be better employed in promoting the literature and art of Sweden and the British Isles.

In 1933, after a quarter-century of razzing America, to the mortification of professional patriots, he at last visited "The Benighted States," touching at both coasts on his way back from a trip around the world. He enjoyed himself

hugely with fierce jokes which outraged those who would not reflect upon what he said. However, giving his only lecture in America at the Metropolitan Opera House in New York, he became serious long enough to say that he looked to America to save civilization, a remark that is more pointed today than it seemed when he originally uttered it.

He has had sport; he has made the world laugh; he has also made it think—against its better judgment. By employing not only the stage and the press but also the newsreel, the cinema, the radio and television to put across his thoughts, he has insured posterity against forgetting him. One feels, as Voltaire did about God, that if Shaw had not existed, we should have had to invent him. Perhaps the best line ever said about him, journalist, preacher, humanitarian, philosopher, actor, poet, dramatist, and comedian, is that credited to his wife: "It is very hard to feel quite sure that he is wrong."

—LOUIS ZARA

MODEST GEORGE

"Boo!" roared a voice from the gallery once when George Bernard Shaw came forward, amid great applause, at the close of one of his

plays, "Boo—." "I agree with you, sir," said the irrepressible G.B.S. "But after all what are we two against so many?"

—LEE BARFIELD

HARNESS YOUR SENSE OF HUMOR

*IT IS NOT FORCED SYMPATHY BUT NATURAL
AND GENUINE HUMOR THAT WINS FRIENDS*



How would you answer the question: "What is the chief quality that makes for social success?"

Influenced by the Dale Carnegie school of thought (after all, the man's guide to the conquest of friendship has sold about two million copies) you might offer briskly: "Why, obvious interest in other people, coupled with a sympathetic manner."

Well, you would be wrong, if the work of certain social psychologists has any validity. I think it has, because these scientists tested people by the case method and not by hunches. Strange as it may seem, they discovered that what makes a person liked is chiefly humor—"natural, unforced humor that expresses itself in exaggeration, in unexpected language, in self-ridicule, and in seeing and pointing out the oddities or incongruities of a situation."

This conclusion was buttressed by the finding that the unsuccess-

ful or minus-person's main characteristic is the use of humor that is forced, that runs down others, or is generally unpleasant. Thus it appears that humor is not in itself the open-sesame to social success. The wrong kind of humor is as ruinous as the right kind is beneficial.

Who is so fortunate that he has not among his acquaintances a few men and women who are talking themselves out of friendships? Let us look at some blatant but typical cases before going on to the more pleasant business of considering the right approach.

Ralph is a good friend and innately a gentle soul—but only in a tête-à-tête. He has a lot to say that is worth hearing, and he says it naturally. But let a third person happen in and he becomes "social." Some inner determination lights up his face, and I wince, as much for him as for myself.

The winced-for happens. John, the newcomer, says to me, "Didn't

"I see you up town the other night?" This is Ralph's cue to pounce: "He was seeing a man about a dog." I ignore this warped side of my Jekyll-Hyde friend and say to John, "I was on my way to the Bromptons." Ralph: "That's *his* story."

So it goes for half an hour, after which John, who finds Ralph poison, takes himself off. Ralph had blocked every conversational lead with an inanity, and every trite witticism called for a parry in kind. That was Ralph's well-meant way of being social and merry. As soon as John was gone he became his normal, likable self.

My friend Joe Davis belongs in this list of unfunny social wits. He is really a shy man, afraid of people, but those who do not know him well think, and not too kindly, that he's a card. To fortify himself for social life, Joe has made the habit of memorizing jokes in his spare time. No matter what the conversation is, he's there with, "That reminds me—" Of course, the joke he rattles off so glibly has nothing to do with the subject under discussion, and chokes it very effectively.

Now a joke aptly used, a "That reminds me—" that really fits in with the general talk, is spice and seasoning. It may lighten, without

killing, a discussion that has been heavy too long, or it may conceivably clarify some point at issue. But it must be well told—and how many people can tell a joke well? I know stutterers, cart-before-horse (I myself, alas, belong to this school), and never-end jesters, and they've all taught me one lesson: avoid the ready-made joke.

Sandra belongs to the large and well diversified intellectual type of self-styled humorists. She has looked at Freud, Eugene O'Neill, James Joyce and Karl Marx, and she is ready with all kinds of sly references of whose real meaning you are never quite clear, and very much doubt that she is herself. She likes to shock by using strong quotations, with a demanding eye that insists you appreciate her daring and wit. I have never been able to find out what she is really like, for she is never herself, but my guess is that she's as shy and frightened as my joke-haunted friend Joe Davis.

If all this is bad social humor, what is good humor? That's a hard question, for humor is many things, depending on the variety of associations within each person, and on his ability to play with them. The question, however, can be answered, in part, negatively.

The secret of all unsocial humor is strain. Ralph, Joe, Sandra, and the rest are all acting according to a pattern they have cut out for themselves. They are unnatural, and their real selves are hidden out of shyness, fear of being a dub, or misconception of social behavior. A group is sensitive to discordant feelings, and the discomfort a formula person brings with him is usually felt by all.

The first step in the constructive side of the picture, then, is to be natural. Every person is in his own right an individual with experiences and ideas to impart to others. To see oneself as a unique whole, a unit to which all kinds of interesting things happen that belong to no one else, is sufficient fortification for social life.

The next step is to learn how to tell these interesting happenings. And there's where the real work begins. For social behavior is a matter of language. This, the long factor, is the most important item in success.

Yet we should be astonished at being astonished over this fact. We should have guessed it. Here science confirms common sense. Is it not true that, among the people socially in demand, those whose lives are organized around expression in one form or another are

prominent? I mean authors, writers, editors, actors, professors, politicians, radio people—the Christopher Morleys, Alexander Woollcotts.

It would be silly to pretend that among these journalists and talkers there are not many unpleasant characters, pompous fellows absorbed in themselves, egoists whose wit is never kindly and who have no sense of humor about themselves. But it would be equally silly to contend that their language is less fresh, original and vivid than that of the run of bankers, accountants, clerks, engineers, and housewives.

Well, what is the answer? Must one become an author, an actor, or an editor to meet this qualification of social success? Hardly. An assistant bookkeeper may be excellent company. See that old sentimental classic, *Prue and I*, by George W. Curtis.

Now, I do not mean to suggest that the unsocial comic, or the man who has never tried to be humorous in any way, should at once go out and try deliberately to be funny in some other kind of way. That would be fatal. He'd fall into the same formula pit from which he was trying to escape.

There is, however, something he can do. First of all, he can avoid

being funny altogether. Remember, social psychology says that success comes to those whose natural unforced humor expresses itself in exaggeration, in unexpected language, in self-ridicule, and in seeing and pointing out the oddities or incongruities of a situation. In short, although humor may be funny, humor and funniness are not the same thing.

I know a lawyer named Barnard who is at the top of his profession. He is also an unqualified social success. He fits the psychologists' prescription. Although he can tell a joke well, his forte is the illuminating account of a trivial personal experience.

On his way back from court he stops to watch a man demonstrating a miraculous reducing belt in a drugstore window. Later he tells about it. People do not howl, but they follow absorbedly, and their smiles come from deep down. Some of them remember seeing the same thing. Your author is thinking inside himself how much Barnard saw in this incident that he himself missed in many a similar observation. In passing it on, Barnard has added something to it—his own personality.

Here is the basic law of social success, of being liked, right under our noses. It is the inner some-

thing that stops suddenly and notices, while all around are people who pass it by. This inner urge not only stops and takes note—many others are standing about, watching—it enjoys. It sees something odd, or screwy; something warped, a little off-balance, in the scene.

The people we like are those who experience a thousand and one minor pleasures and excitements in the course of the day's routine. That truism seems to indicate, for anyone who wants to build himself a home course in how to win friends and be liked by people, that the aspirant cannot begin his comeback in the social circle with a ready-made outfit of clever remarks. Being liked begins primarily inside the individual; begins with his finding the world full of fancy, ridiculous, strange, terrible, dramatic, subtle and pathetic scenes, personalities and happenings.

The well-liked person does not keep these locked up in himself. He shares them, the time being ripe and the place apt. It appears from the scientists' formula that his talk is never a buildup for his own ego; on the contrary, he tends to run himself down, to mock himself. He is no boiled owl, no stuffed shirt, no dull thud.

On the topic of social technique, the psychologists mention only one thing: unexpected language. Happy the man with the naturally interesting or illuminating turn of phrase! Can this be learned? I think it can. I am sure that in part it is a by-product of interest in one's own experiences.

On the negative side it can be advanced by fighting rubber stamps of expression—clichés, stereotypes. Attention to good writing helps a lot. I do not mean Homer, Dante, and Shakespeare—although certainly Shakespeare is the all-time high in “unexpected language.” I mean good contemporary writers in the newspapers and magazines: Robert Benchley, Clifton Fadiman, Ludwig Bemelmans, James Thurber, George Jean Nathan, Gilbert Seldes, Elmer Davis.

The writings of William Bolitho are full of it. He likened the Yale-Harvard football match to a tribal dance. He said that the industrial outskirts of Chicago made him think of what the pots and pans in

a pantry might look like to a cockroach. When Tomlinson said about two tropical insects who were about to engage in mortal combat that “Each of them knew something that wasn’t in Plato,” he was using unexpected language at its best and most rememberable.

The point is that the social failure has to go through an inner revolution, a death of the old self and birth of the new. Anything less than that, any learned similes, any memorized conversational strategy, will bring him success only among the poorer and shabbier spirits; that is, among the other social failures.

Good social humor comes out of one's natural self, with simple ease, tuning itself to time and place, lighting but never disrupting the conversation round. If it is hard for a man to be funny, he should take a rest and let others do it for him until, having listened and thought and learned, he feels the urge and knows it to be a thoroughly genuine one.

—ALISON AYLESWORTH

BUSIER THAN GOD

JULIA WARD HOWE once wrote a United States Senator and solicited his interest in a particular individual. The Senator wrote back: “I am so interested in the future of the race

that I have no time for individuals.” Mrs. Howe sent him a brief reply: “When God was last heard from, he had not reached that stage.”

—PAUL B. DAVIS

FORGOTTEN MYSTERIES

Once more, as in previous issues, these pages present a few of those dark tales which were easier to forget than explain. No age or country has had a monopoly on such tales. They are the unofficial property—although perhaps rather dubiously appreciated—of the human race.

WAR broke out—and the mummified hawk dripped blood.

Among the dark tales of history, none is stranger.

The hawk was unearthed in 1887 by an expedition in Egypt, and placed in a museum. Its age was estimated at 4000 years. One month before the Boer War, a dark brown substance began slowly to ooze from the bird's mouth. Four weeks before the War ended, the oozing stopped.

A month before the start of the first World War the bloody oozing began again. Four weeks before the Armis-

tice was declared, it stopped again.

The only rational theory—that the oozing substance was some preservative which ran under certain weather conditions—blew up when it was proved that the oozing occurred in all kinds of weather during war, that it did not occur, under any conditions, during peace.

Lord Baden-Powell, founder of the Boy Scouts, who examined the hawk, but could find no indication of fraud or error, said the red oozing was an "amazing coincidence"—but he was obviously pulling his punches.



Most astronomers have finally agreed that there are canals on Mars, or rather a number of straight lines which the Italian, Schiaparelli, originally called "channels," but which some fuddled translator designated as "canals."

On the original map Schiaparelli drew to show the canals are indicated a large number of points of light arranged in patterns of geometrical figures.

It was suggested they might be gigantic signal letters put there by Martians in the hope that someone

on earth could decipher them.

Later, astronomer Camille Flammarion again suggested the possibility of the lights being signals, and added that Schiaparelli was one of the few who had the opportunity to see Mars in all its detail. From time to time there have been other reports of lights and flashes on the disk of Mars.

However, there has been no more reference to an interplanetary message in gigantic letters, and Schiaparelli's map is relegated to limbo, most astronomers holding to the explanation that he saw "too well."

WILLIAM JAMES once said that there are at least two worlds—ours and another. Sometimes, he thought, the insulation between the two wears thin. Two Dutch scientists once devised a complicated electrical machine which they were convinced had destroyed that insulation.

They were Doctors Matla and van Zelst of The Hague. Their machine was constructed to supply a "key" which could be pressed by ghostly hands, or as they said, by the "x force." Said x force was measured and

found to weight 2.25 oz. It was tested for intelligence and answered questions readily by means of a printing device.

The Dutchmen thought they had at last settled the question of "perchance to dream." But occultists called them too scientific, and the scientists called them the reverse. So instead of being an answer, their work became a question mark—one of the legend of forgotten tales. It all happened just before the armistice which has so recently ended.



PERPETUAL motion schemes still crop up occasionally, but at the present state of scientific enlightenment they have three strikes already called on them.

Therefore, the name of Orffyreus, the half-mad inventor of Germany, is seldom mentioned—nor is his wheel. Yet when the tumult and shouting on perpetual motion is reduced to facts, that cloth covered wheel remains the only case which has not been disproven.

Orffyreus—his real name was J.E.E. Bessler—exhibited his fourth and largest wheel at Hesse-Cassel, Germany, in 1717. It was 12 feet in diameter and 14 inches thick, all machinery inside being carefully hidden from view. Started by a slight push, its speed at once increased to 25 r.p.m., which pace it held. When performing work, it slowed down to 20 r.p.m. The wheel ran on simple bearings; elaborate tests eliminated the possibility of an

outside source of power.

The number of famous men of the time who examined the wheel is prodigious. The wheel was even sealed in a room for six weeks. When the room was broken open, the wheel was calmly revolving at its 25 r.p.m.

Orffyreus always claimed that the wheel worked by weights, and the one other man to see the inside of the wheel, the Duke of Hesse-Cassel, also maintained that he saw nothing but complicated weights and levers.

When the huge sum which Orffyreus asked for his secret was slow in coming, he smashed his wheel in a fit of rage. By then insanity was almost upon him. It caught up with him before he could build another wheel.

Fraud cries from every word of the tale. And yet—scientists examined the wheel, scientists of the highest standing, scientists who had blown up a hundred other perpetual motion schemes. —R. DEWITT MILLER

GAME OF COLLEGES

YOU MAY HAVE ATTENDED ONE OF THESE SCHOOLS
BUT CAN YOU COPE WITH THE OTHER FORTY-NINE?



PRESENTED here are the names of fifty more or less famous colleges, universities, academies, and institutions of learning. You are asked to designate the location of each school. You have probably heard of all of these educational institutions and should be at least vaguely familiar with the site of most of them. In

order to prod a possibly recalcitrant memory, three locations are given for each of these schools. Name the one that is correct. A score of 50 to 60 graduates you; 60 to 70 earns you a *cum laude* degree; 70 to 80 rates a *magna cum laude*; and 80 or more merits a *summa cum laude*. Answers may be checked on page 137.

1. FORDHAM UNIVERSITY
 - (a) New York, N. Y.
 - (b) Garden City, N. Y.
 - (c) Staten Island, N. Y.
2. CORNELL U.
 - (a) New Haven, Conn.
 - (b) Ithaca, N. Y.
 - (c) Columbus, Ohio
3. TEXAS CHRISTIAN U.
 - (a) Austin, Texas
 - (b) El Paso, Texas
 - (c) Fort Worth, Texas
4. CARNEGIE INSTITUTE OF TECHNOLOGY
 - (a) Emporia, Kansas
 - (b) Chicago, Ill.
 - (c) Pittsburgh, Pa.
5. BROWN UNIVERSITY
 - (a) Storrs, Conn.
 - (b) Providence, R. I.
 - (c) Minneapolis, Minn.
6. HARVARD U.
 - (a) Cambridge, Mass.
 - (b) Ashland, Va.
 - (c) Torrington, Conn.
7. GEORGE WASHINGTON U.
 - (a) Washington, D. C.
 - (b) Appleton, Wis.
 - (c) Carthage, Ill.
8. RUTGERS U.
 - (a) Akron, Ohio
 - (b) New Brunswick, N. J.
 - (c) Albany, N. Y.

9. DARTMOUTH COLLEGE
(a) Helena, Mont.
(b) Kalamazoo, Mich.
(c) Hanover, N. H.

10. BUCKNELL COLLEGE
(a) Moscow, Idaho
(b) Tacoma, Wash.
(c) Lewisburg, Pa.

11. TEMPLE U.
(a) Philadelphia, Pa.
(b) Nashville, Tenn.
(c) Springfield, Mass.

12. CATHOLIC U.
(a) Cleveland, Ohio
(b) Washington, D. C.
(c) Newark, N. J.

13. TULANE U.
(a) Chattanooga, Tenn.
(b) New Orleans, La.
(c) Omaha, Nebr.

14. PURDUE U.
(a) Lafayette, Ind.
(b) Boulder, Colo.
(c) Cincinnati, Ohio

15. BUENA VISTA COLLEGE
(a) Dubuque, Iowa
(b) Cedar Rapids, Iowa
(c) Storm Lake, Iowa

16. U. OF SOUTHERN CALIFORNIA
(a) Los Angeles, Calif.
(b) San Diego, Calif.
(c) San Francisco, Calif.

17. FRANKLIN AND MARSHALL
COLLEGE
(a) Beloit, Wis.
(b) Buffalo, N. Y.
(c) Lancaster, Pa.

18. CENTENARY COLLEGE
(a) Peoria, Ill.
(b) Shreveport, La.
(c) Bennington, Vt.

19. DE PAUL U.
(a) Pasadena, Calif.
(b) Chicago, Ill.
(c) Dayton, Ohio

20. NORTHWESTERN U.
(a) Evanston, Ill.
(b) Allentown, Pa.
(c) Memphis, Tenn.

21. U. S. MILITARY ACADEMY
(a) Brooklyn, N. Y.
(b) Frederick, Md.
(c) West Point, N. Y.

22. DUKE U.
(a) Durham, N. C.
(b) Abilene, Texas
(c) Detroit, Mich.

23. VASSAR COLLEGE
(a) Madison, N. J.
(b) Reading, Pa.
(c) Poughkeepsie, N. Y.

24. THE CITADEL
(a) Danville, Ky.
(b) Charleston, S. C.
(c) Coral Gables, Fla.

25. BAYLOR U.
(a) Atlanta, Ga.
(b) Waco, Texas
(c) Gainesville, Fla.

26. MANHATTAN COLLEGE
(a) Manhattan, Kansas
(b) St. Paul, Minn.
(c) New York, N. Y.

27. HOBART COLLEGE

- (a) Geneva, N. Y.
- (b) Lansing, Mich.
- (c) Scranton, Pa.
- 28. COOPER UNION
 - (a) New York, N. Y.
 - (b) Defiance, Ohio
 - (c) Clemson, S. C.
- 29. JOHNS HOPKINS U.
 - (a) Swarthmore, Pa.
 - (b) Hartford, Conn.
 - (c) Baltimore, Md.
- 30. COLGATE U.
 - (a) Hamilton, N. Y.
 - (b) Syracuse, N. Y.
 - (c) Schenectady, N. Y.
- 31. RICE INSTITUTE
 - (a) Lincoln, Nebr.
 - (b) Houston, Texas
 - (c) Valparaiso, Ind.
- 32. TUFTS
 - (a) Ann Arbor, Mich.
 - (b) St. Louis, Mo.
 - (c) Medford, Mass.
- 33. GONZAGA U.
 - (a) Logan, Utah
 - (b) Spokane, Wash.
 - (c) Berkeley, Calif.
- 34. U. S. NAVAL ACADEMY
 - (a) Annapolis, Md.
 - (b) Lakeland, Fla.
 - (c) Philadelphia, Pa.
- 35. DE PAUW U.
 - (a) St. Joseph, Minn.
 - (b) Greencastle, Ind.
 - (c) Joliet, Ill.
- 36. COLLEGE OF THE HOLY CROSS
 - (a) Terre Haute, Ind.
- (b) Worcester, Mass.
- (c) Rock Hill, S. C.
- 37. SOUTHERN METHODIST U.
 - (a) Raleigh, N. C.
 - (b) Rome, Ga.
 - (c) Dallas, Texas
- 38. OCCIDENTAL COLLEGE
 - (a) Los Angeles, Calif.
 - (b) Long Beach, Calif.
 - (c) Oklahoma City, Okla.
- 39. U.S. COAST GUARD ACADEMY
 - (a) Chester, Pa.
 - (b) Manhattanville, N. Y.
 - (c) New London, Conn.
- 40. CANISIUS COLLEGE
 - (a) Buffalo, N. Y.
 - (b) Knoxville, Tenn.
 - (c) Santa Clara, Calif.
- 41. WESTERN RESERVE U.
 - (a) Cleveland, Ohio
 - (b) Reno, Nev.
 - (c) Albuquerque, N. Mex.
- 42. LAFAYETTE COLLEGE
 - (a) So. Orange, N. J.
 - (b) Easton, Pa.
 - (c) Topeka, Kansas
- 43. DUQUESNE U.
 - (a) Latrobe, Pa.
 - (b) Oneonta, N. Y.
 - (c) Pittsburgh, Pa.
- 44. U. OF THE SOUTH
 - (a) Jackson, Miss.
 - (b) Sewanee, Tenn.
 - (c) Columbia, Mo.
- 45. BUTLER U.
 - (a) Oakland, Calif.

(b) Stockton, Calif.
 (c) Indianapolis, Ind.

46. NORTHEASTERN U.
 (a) Rochester, N. Y.
 (b) Northfield, Vt.
 (c) Boston, Mass.

47. LEHIGH U.
 (a) Bethlehem, Pa.
 (b) Upland, Ind.
 (c) Collegeville, Minn.

48. DRAKE U.
 (a) Des Moines, Iowa

(b) Atchison, Kansas
 (c) Seattle, Wash.

49. FISK U.
 (a) Canton, N. Y.
 (b) Nashville, Tenn.
 (c) Eugene, Ore.

50. BOWDOIN COLLEGE
 (a) Bloomington, Ill.
 (b) Trenton, N. J.
 (c) Brunswick, Maine

—FREDA GREEN

BOOMERANG

FROM Chinese circles comes a story which they cannot resist telling as a good joke on themselves. Obviously a fabrication, as the Japanese military have never been accused of "extorting" money from conquered villages in Hopei or anywhere else, nevertheless it makes a good yarn which both sides can appreciate—with equal enjoyment.

After completing mopping up operations in a certain city in southern Hopei, the Japanese military asked the local bourgeois for \$60,000. At first the elders insisted that this was impossible as floods had ruined their last crop and the ravages of war and banditry had fleeced them of even the necessities of life.

However, upon being compelled to adhere to the request, they conceived an ingenious plan. The city fathers went among the merchants and gathered up all the old, worthless currency

upon which they could lay hands. Defunct bank notes, bills from other provinces not negotiable in Hopei and quantities of local money long since out of use.

Loud chuckles went circulating up wide and roomy sleeves when the people of the city heard what their elders had done.

The following morning several hundred Nipponese soldiers flooded the shops and began to make generous purchases. Prices soared—business roared.

But when the boys from the Island Empire presented the defunct bank notes, the hearty chuckles ceased abruptly. Swallowing their discomfiture and scowling with indignation, the unfortunate merchants were obliged to receive back their own worthless money, originally given with such glee, as payment for their goods!

—GEOFFREY W. ROYALL

ABOUT MANUEL TOLEGIAN

*HE HAS TRAVELED FAR IN SEARCH OF AMERICA
AND IS BUSILY TRANSFERRING IT TO CANVAS*



THE two names of which Armenians in America are most proud are Saroyan and Tolegian. They exemplify the potentialities of their people in activities other than rug-dealing, unskilled factory labor and farm drudgery. Saroyan is a writer known chiefly for his strong personal, if not eccentric, note in fiction and the drama. Manuel Tolegian is a painter whose fine work has pushed his name into recognition far beyond the parochial limits of Armenia-in-America. But Manuel, the painter, insists that the Tolegian whose name means most to the people from whom they come is his brother Aram, who teaches poetry at the University of California.

There is a positive, likable quality about Manuel which immediately predisposes one in his favor. He is young, jovial, curious, bright-eyed, extrovert and exploring. He is full of laughter and sympathy. He likes to make music

and to be present at the festivities. He seems to have all the delightful qualities of the young. He has a consuming curiosity about this world in which we live.

He has crossed this country almost twenty times. On many of these trips Saroyan has been his companion. They complement each other. They have projected various schemes together. With Saroyan he shares a consuming interest in people, people common and uncommon, orthodox and unorthodox.

The Tolegians came from Angora, Turkey, in 1900, and settled in Fresno, California. The painter is proud of his father, who was a leader in more than one sense among the immigrants; as architect and builder he was one of the originators of the house-barn combination which was accepted throughout the San Joaquin Valley among Armenian farmers as a partial solution of their economic difficulties. He was



ASSOCIATED AMERICAN ARTISTS, NEW YORK

SUNDAY MORNING

also a poet in his native tongue, leaving several volumes behind him, and was active in the organization of Armenian communities for economic and cultural betterment. In 1911 Manuel was born and several years afterwards cemented his friendship with the slightly older Saroyan. They went to school together, but around 1923 there was a slight separation, the Tolegian clan then moving to Boston. However, they returned to

the West shortly afterwards, this time to Los Angeles, where Manuel resumed his schooling.

It was in high school at the latter city that Tolegian's art studies had their official commencement. He seems to have been generally encouraged and at the age of fifteen he began attacking his first medium, engraving on wood. At his graduation he recompensed the school for its diploma by presenting it with an album of 115 wood



POST HURRICANE

engravings descriptive of local scenes. He subsequently studied for a while at the University of California and in 1929, at the age of eighteen, left for New York, where he has lived ever since—except for brief excursions and lengthy sojourns through other parts of the country.

His first four New York years he spent at the Art Students' League learning about the practice of art from such veterans as

John Sloan, John Curry, George Grosz and Thomas Benton. All gave him something but Benton gave him most. Tolegian's early work is streaked with Bentonian influence, but now it is perfectly easy to tell a Tolegian from a Benton. From all of his teachers, even probably from Grosz, Tolegian learned about the importance of the American scene, in both its human and landscape aspects. It was from Benton also that he



AFTER SCHOOL AT TONY'S

learned about painting with egg tempera on gesso panels; and although he has consistently used this medium, he has learned to enrich his pictures by finishing them with oil glazes, thereby achieving depth.

Although Tolegian expresses fully the play instincts derived from an older civilization, he can be, and is, a desperately hard worker. His art is no avocation, but a full-time job. He is constantly making

sketches, whether at home on the streets in New York, or visiting his people in California, or while traveling in search of America.

One can see that a painting like *After School at Tony's* wasn't dashed off in a brief frenzy. Details are not left to accidental solutions. Each of his paintings is built upon the unseen scaffoldings of dozens of sketches. The centering of light upon the gambling boys, and the quality of that light, have been



SUNDAY ON THE FARM

carefully worked out, and there is method and hard labor in the way in which the artist has given secondary billing, so to speak, to the indifferent man reading the paper.

Tolegian is constantly meeting challenges. His first love is landscape; he does that most easily. But the world is inhabited, and for the past years, Tolegian has

been fighting the figure, struggling to set human beings into the frames of their activities in the open air and indoors.

He is an omnivorous reader of newspapers and knows more about the personalities and the activities of our national legislators than most artists. He calls politics his hobby.

—HARRY SALPETER

LET'S GET GOING

**NEVER LET IT BE SAID THAT OUR BOTTLED
FOOD INDUSTRY IS MAKING SISSIES OF US**



"I DON'T like to make trouble, but I'm calling you employees together this morning to tell you that unless there's a big improvement in your work there'll have to be a good many turnovers in personnel here. To be blunt, this company has been receiving an ever-increasing number of protests from American housewives during the past year, and the general tone of them is that the Acme Bottled Foods Company seems to have dedicated itself to the systematic insulting of American womanhood.

"For instance I have here a letter from a woman in Akron, Ohio, who wants to know if we think she is a six-month-old baby. 'I bought a jar of your olives the other day, and when I gave it to my husband, he succeeded in getting the top off inside of half an hour. And he didn't even have to put it in a vise. He just used an ordinary Stillson wrench. Think we're milksops?'

"Yes, and there have been plenty

more letters of that general tenor. This company is getting a reputation for turning out foodstuffs that are packed in an inexcusably slipshod manner. You fellows ought to know our standards by now. Every jar of foodstuffs should pass the gorilla test. If the gorillas we maintain here for testing can get the top off any jar, that jar is out. How about that, Ryan? Have you been okaying jars that haven't passed that test? . . . No? Well then you'd better call a veterinary in and make sure our gorillas are in good health. Some of them must be losing their grip. And I want a thorough check-up on the cement we're using.

"All right now, men, I'm warning you. Acme can't let competitors get ahead of it. When we put a top on a jar, we want it to stay. Why, the next thing you know we'll be hearing that housewives can get our tops off with their bare hands. And then where will we be?" —PARKE CUMMINGS

A PORTFOLIO OF PERSONALITIES

NELLIE TAYLOE ROSS

ALTHOUGH she makes more money than anybody else in America, she keeps little of it for herself. Perforce. She is director of the United States Mint. Nellie Tayloe Ross has custody of 14 billions in gold, and fabulous stocks of silver, most of which are in the vast depositories at Fort Knox and West Point, guarded by sensitive electrical systems ready to create double bedlam at the approach of so much as a dishonorable thought. Mrs. Ross knows metallurgy and coinage processes, supervises mints at Philadelphia, Denver and San Francisco, and has under her jurisdiction gold importing and assay offices in New York, New Orleans and Seattle. She was appointed to her office in 1933 by President Roosevelt. The only woman director of the mint so far, Mrs. Ross has another conspicuous first to her credit: she was the first woman to govern a state, having been elected to succeed her husband as governor of Wyoming in 1925, after his death. Before coming into the political circle she was a writer and lecturer. She has two sons. A yearning for an approximation of the yawning spaces of Wyoming, where she grew up, prompted her to buy a farm near Prince Frederick, Maryland, where she raises Poland China hogs, handsome vegetables and tobacco.



BACHRACH

NELLIE TAYLOE ROSS

MARCH, 1940



FRED H. POWERS

AL SIGL

WHOSE LISTENERS GIVE BLOOD TRANSFUSIONS AND ADOPT BABIES

ROCHESTER, New York, has a Good Samaritan in Al Sigl, who shuttles between rival Columbia and NBC studios to make three daily broadcasts that combine news with his own local social service. He founded the Blood Donors League, now national and sponsored by NBC, whose members give blood for emergency and charity transfusions. With 121 wheelchairs received from listeners,

Sigl formed a "Wheelchair Brigade" to circulate the rolling stock among needy invalids. Requesting books for an Indian reservation, he was showered with 15,000 volumes, enough to form two reservation libraries. A flock of runaway youngsters have gone back to anxious parents after hearing entreaties relayed by Sigl, and he is credited with having found homes for a sizable batch of homeless infants.



GUSTAVUS WYNNE COOK

TE ATA

WHO ENTERTAINS PRESIDENTS AND KINGS WITH HER INDIAN LORE

A CHICKASAW princess from Oklahoma, Te Ata, which means "Bearer of the Morning," makes a serious study of interpreting Indian folklore and music by giving programs of stories, dances and songs. She visits Indian centers in North and South America to study the culture of her people: she collects legends, dance movements, makes records of tale-telling facial expressions and tones of

voice used by widely separated tribes. On the eleventh Sun of the Wild Rose Moon, she helped President and Mrs. Roosevelt, at their Hyde Park powwow, entertain the English King and Queen. Te Ata lives in New York when not on a collecting or performing expedition. She is the wife of Dr. Clyde Fisher, Curator-in-Chief of Hayden Planetarium, refers to their Manhattan apartment as "The Tipi."

LUCY NIELSEN

*WHO KEEPS HERSELF
BUSY STAKING OUT
HER CLAIMS TO FAME*



SMITH

A YOUNG prodigy could scarcely be busier than fifteen-year-old Lucy Nielsen. A violin virtuoso, she jogged critics when she made her debut several years ago as guest soloist with the Chicago Symphony Orchestra. She has since given concerts of her own and is willing to play at any musical event for which she has time. A second-year student at the University of Chicago, the tall, blue-eyed girl is enrolled for the study of medicine and is taking extra courses beside her three-hour daily violin and piano studies. Lucy has gathered one of the biggest and nicest collections of arachnids in the country, some of them quite rare. They crouch in glass vials. To show that she likes them, Lucy wears a gold spider as a pin. An enthusiastic astronomer, she made her own telescope, grinding and polishing a lens by hand. A machine-ground glass would, she says, be inferior and would have cost \$500. Girl-Scouting occupies her spare time.

PAUL DONEHOO

**WHO, THOUGH BLIND,
IS ATLANTA'S KEENLY
PERCEPTIVE CORONER**

ALTHOUGH America's only blind coroner, Paul Donehoo of Atlanta, cannot see expressions on the faces of the accused, he makes shrewd deductions from tones of voice, mannerisms and attitudes. Blind since he was five, an after-effect of meningitis, he can visualize only three things: a tree, clouds, and the color red. Yet he travels all over Atlanta without an escort, aided by an uncanny perception of distances and a highly developed sense of direction. He has served successfully as coroner for 31 years. Popular and friendly, Donehoo is a lawyer, an accomplished musician, a delightful raconteur and amateur magician, a champion chess player and an accurate typist. He dials a telephone, and can call a number after merely hearing it dialed once. A fervent baseball fan, he enjoys the game from reactions of the crowd, comments of cronies, crack of the bat when it hits the ball and a sixth sense—a seeming ability to hear solids.





DON ROBERTS

SUSAN MYRICK

WHO WAGED A VERY CIVIL WAR IN HOLLYWOOD FOR THE SOUTH

A good many Southerners sat down with laps full of scallions to view *Gone with the Wind*. That they remained to approve is partly attributable to Susan Myrick. She is the Georgia newspaperwoman who coached players in the ways of the Old South. Old Southerners had been irritably certain it couldn't be done successfully. Miss Myrick was made technical director of the film because

of her knowledge of the history, customs and plantation life of the locale. She spied out anachronisms (some of the complications were colossal) and acted as encyclopedia and authority on every matter. Above you see her tutoring Olivia de Havilland and Vivien Leigh in the niceties of Southern speech. Maconians formed a cheering section for their townswoman, "The Susan Myrick Memorial Association."

THEY AREN'T SPOOFING

Many a Jest Is Said in Earnest

IN A RECENT issue of the *Japan Times Weekly* appeared this editorial item: "We don't know how the song *Happy Days Are Here Again* sounds in Chinese, but the Chinese certainly must be singing it now, with peace and new life at their doorstep."

★ ★ ★

THE student paper of the San Francisco State College has inaugurated a new campaign. It wants new and better jails. The present supply will not be enough for the conscientious objectors among college students, explain the promoters of the movement, if war comes.

★ ★ ★

WHEN Harmon Reader, deaf cobbler of Tahlequah, Oklahoma, was struck by a train, he took his pen in hand. "I didn't think a train ran at that time of night," he wrote to the locomotive engineer. "I want to apologize for being on the track."

★ ★ ★

DESPITE the heavy dosage of lectures on social and economic conditions prescribed these days for high school students, many of this group fail to grasp the meaning of even the most familiar terms. Among many instances of such misunderstandings, collected by Dr. Robert K. Speer of New York University, are these: Open shop means that the door

is open for business. . . . An industrial revolution is a strike. . . . Large scale production means making scales in large quantities.

★ ★ ★

AIMING to give their releases an up-to-the-last-minute impression, motion picture publicity bureaus occasionally evoke comparisons that are not so happy. "Motion-picture production work has its 'zero hour,'" a squib from Columbia Pictures dramatically informs us, "that in many respects is like that soldiers must meet in the trenches."

★ ★ ★

BY LOWERING the legal taxi rates, Zigmund Ostaski, proprietor of a Pittsfield, Massachusetts, taxi company, advised the City Council, more business would be promoted. "How can welfare people and WPA workers, earning only \$12 a week, pay the prices we have to charge now?" he wrote.

★ ★ ★

WHEN Dr. R. Birch Hoyle of London, while visiting at Bedford, Pennsylvania, was invited to a corn roast and saw his fellow guests nibbling at corn on the cob in the approved direct-action fashion, he was surprised. "The people of America," he commented, "surely play funny games."

—ZETA ROTHSCHILD

HIGH-RANKING in the roll-call of New York's industrial designers is a six-foot Dane with the voice of a Viking. Gustav Jensen is an artist, whether he is talking, eating, or performing Herculean labors in cleaning out the Plebeian Stables. The creed of the industrial designer is that every implement of modern life can be made into a work of art. Jensen has pursued this creed to fabulous extremes. He has designed kitchen sinks that have been exhibited in museums; his hot water boilers have been compared to Renaissance caskets, and he meditates for months before he designs a doorknob. Pure functionalists among the industrial designers don't give him the full stamp of approval; he has an unfortunate love for the classical, they say. Sometimes he crowns a perfect collaboration of simple lines with a strange, flowerlike curlicue that is his hallmark. But he never loses his profound simplicity, and there lies the keynote of his classicism, whether the "pure" functionalists approve or not. He is obsessed with the art of China, India, and Greece, but he is a strict modernist. These mixed strains in him have produced some of the most striking work being done in America today. On the following pages are samples of the improvements Jensen has wrought in a world that little heeded the handiwork of industrial designers until a few years ago.



*A GROUP OF DESIGNS
BY GUSTAV JENSEN*

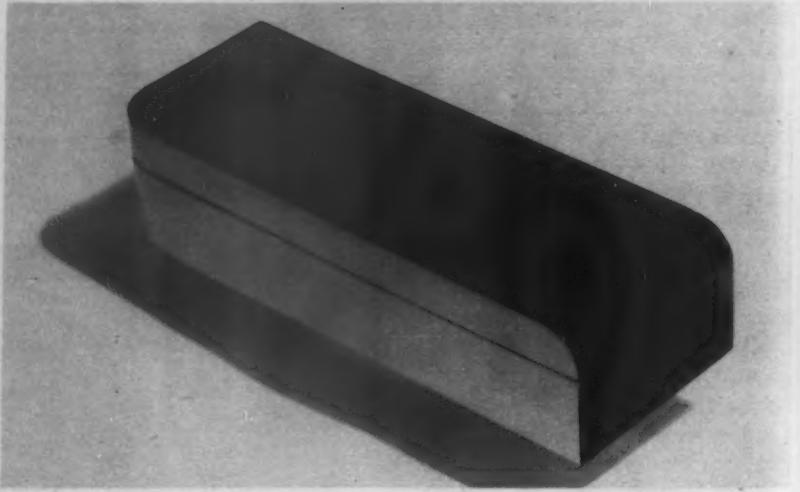


DIBRAELI

Some day, when the unseen millions of the radio audience come to realize that the radio in the upper picture has no relationship in form to the sounds that come out of it, we may see our homes graced by the radio in the picture below. This is Gustav Jensen's radio. In Jensen's own words: "Radio is a miracle. It should look like a miracle." To obtain his effect he has used a simple sphere to house the main mechanism of the machine. The upper half of the sphere has been sliced into the form you see here. From the open-work of this upper half comes the voice of the radio, as well as a changing, convoluting light. The base of this radio, the disc, is the tuning dial.



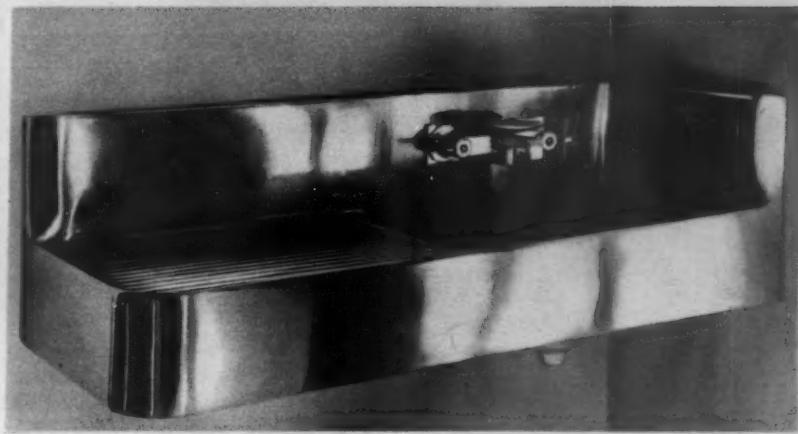
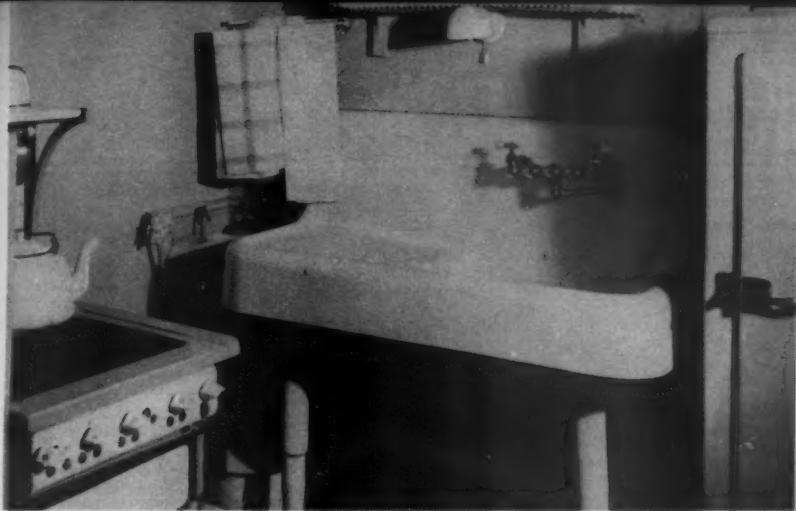
GERLACH



DIBBLE

The lowly box form is one of the designer's most complicated problems. At the top is the form with which we are most familiar. Below is the most celebrated of Jensen designs, a box with two of its square corners rounded off. This seemingly simple accomplishment created a revolution in industrial design. It is certainly the most

popular shape ever devised for the small radio. It has been successfully applied to clocks, furniture, buildings, ice-boxes, cabinets, packages—in fact, to everything which takes a square or rectangular shape. Its main purpose in terms of line is this: its line runs all around the shape and is not abruptly broken off at the corners.



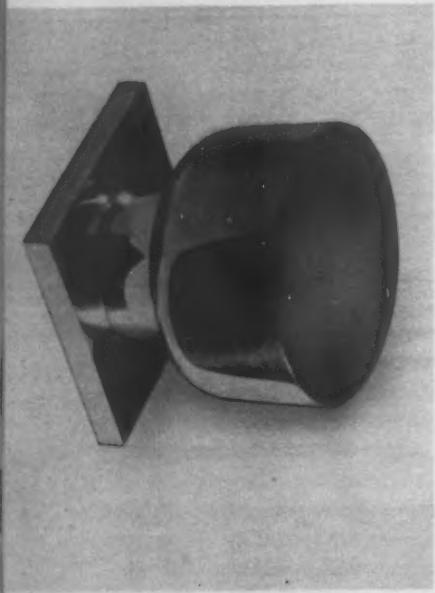
GERLACH

Art in the kitchen, says the industrial designer, could be an immense power for good. Our esthetics, as well as our gastronomics, would be vastly improved if housewives worked in the right surroundings. At top is the sort of sink that most housewives have to contend with. Below is the job that Jensen performed for International Nickel Com-

pany. It is made of Monel Metal and represented a brand new form when Jensen created it, though since copied in countless versions. Simplicity is its main objective, attained through a constantly flowing line. The same straight and curved lines are found on the large areas as are found on the more concentrated mechanism of the faucets.



OISRAELI



REHNQUIST

Not even the doorknob has escaped the crusading eye of the designer. He finds that the most ordinary taken-for-granted objects present him with the most perplexing problems. The average doorknob (above) has presented a perpetual challenge to the trade. Below is Jensen's solution of the problem. Though it boasts such a modern appearance, it is actually a reversion to first principles—the combination of line and curve. Notice how well the two balance each other here. This doorknob presents a more comfortable grip to the fist than the other knob. Though it appears almost flat here, the top surface of the Jensen knob is actually convex, integrating handsomely with the rest of the curved surfaces.

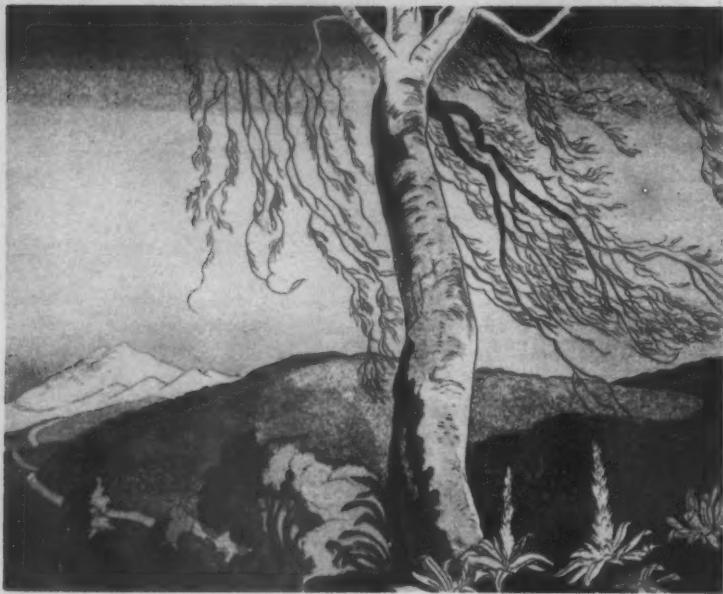


DIBRAELI

Milady's hand mirror is one of the most ancient forms of art. In the upper photo you see how the silversmiths of the turn of this century gratified the female's desire to look at herself. Below you find not an ancient Greek form but a modern Jensen design. He has applied here the same principles applied to the doorknob—the delicate balance between square and circle. It has been said that this mirror might be two thousand years old, it might be the work of a designer yet unborn. That is another way of saying that there were industrial designers in Grecian days who knew that the square and the circle are the alpha and omega of all design. They made the same sophisticated use of the two basic elements in their day.



DIBRAELI



THE QUEEN OF THE IVORY TOWER

Over her head the mountain, under her feet the moon
Rising above the valley, risen to set too soon;
Her hair upon the pillow, yellow as any flower,
She sleeps, the queen enchanted, safe in her ivory tower.

The birds fly round her window; the birds fly in her room;
The jeweled lamps are lighted, and sway in the golden gloom;
The fields of snow swell gently on the virgin breast of the hill:
In the long night of winter the land is hushed and still.

She moves and her lips murmur; she sighs and her lids close.
Faint in the wan cheek trembles the fairest tint of rose.
The birds peer from their branches; the boldest of them chide;
But on she sleeps unheeding, the pale unravished bride.

Out of the night the cloud, and out of the cloud the rain;
The deepest snow will vanish before she wakes again.
The bud is on the bough, and the blossom on the tree,
But only the flowers fadeless her fast-closed eyes will see.

Long though the sun is risen, and long the day is come,
She lies with eyes unseeing, unhearing ears and dumb;
The ivory walls are shattered, set wide the gates of brass;
The sun beats strong upon her, the warm leaf-shadows pass
Over her limbs unfettered, over her fair young face,
As they come to lift her up, and carry her to her place.

—GEORGE SLOCOMBE

THE CONVENIENT RASCAL

*SIMON GIRTY STILL LURKS, BLACKENED BEYOND
RECOGNITION, IN THE PAGES OF DIME NOVELS*



IF THE gloom of the wilderness distorted the figures of the frontier heroes it drew hideous caricatures of the villains who lived in the woodlands. It dyed the wretches deepest black and made them veritable blood-thirsty Satans. The basest deeds were often willy-nilly, laid at their doors and the softest words uttered about many of them were careless slanders. Simon Girty, contemporary of Boone, Clark and Kenton, called "the white renegade" by his gentler critics, was one villain whose name allegedly made frontier mothers pale and look to their children, and frontier fathers grow cold with rage and leap for their rifles.

Cases have been made out for Benedict Arnold, the brilliant traitor, for Aaron Burr, the clever manipulator, and even for miscellaneous bunglers and fools. But for Girty, the savage, the dastard, the fiend, few have dared to speak a favorable or kind word.

Simon Girty was of Irish-English descent. He was born in 1741 at Chamber's Mill, five miles above the present site of Harrisburg, Pennsylvania; in those days the very edge of the frontier. The real settlements were farther east; the Indian villages began in the near west; here was the region from which the redmen had but lately removed and to which they still made frequent visits. Here young Simon Girty grew up.

Simon's father was a trader and pack-horse-driver with an amazing capacity for liquor. One day in December, 1751, when he and several of his white and red cronies were in their cups, a drunken Indian knocked his head in with a tomahawk. The elder Girty's friend, John Turner, who was present and no doubt was equally intoxicated, took revenge by knocking in the Indian's head. Furthermore, he married his friend's widow and so became stepfather to Girty's four sons,

Thomas, Simon, George and James.

When young Simon was fourteen his stepfather moved the family across the river, the Penns having by this time purchased the land from the Indians, and settled down on the tract which old Girty himself had cleared six years before. However, General Braddock was defeated that summer and, since the frontier was left defenseless, the French and Indians poured across the mountains and preyed upon the settlements. Turner and his family had to take refuge at Fort Granville.

When that post was surrounded by the enemy and resistance no longer seemed practical Fort Granville surrendered, exacting from the enemy a promise of quarter. But the prisoners were marched to Kittanning, an Indian town on the Allegheny River, and there many were massacred. The fifteen-year-old Simon witnessed his stepfather being tortured at the stake and then tomahawked.

The prisoners who had not been marked for death were divided among the allied tribes. Thomas escaped and got to Fort Pitt in safety, but James was given to the Shawnees, George, their mother and an infant half-brother were given to the Delawares, and Si-

mon to the Senecas. Inasmuch as the Senecas were a comparatively enlightened Iroquois tribe, Simon was reckoned fortunate to have been allotted to them.

The Senecas adopted the youth and he came to live the life of any Indian boy. He learned their language and their customs, absorbed their woodcraft and, since once adopted he was treated kindly, accepted completely their rugged culture.

* * *

The history of the American frontier is rich in tales of captivities. In many instances we have the spectacle of white men and women being offered their freedom after a number of years of captivity and refusing to leave their Indian hosts, or at least leaving with genuine reluctance. For three years Simon Girty was an adopted son of the Senecas. Then in 1758, when General Forbes took Fort Duquesne and the Indians sued for peace, the return of all their white captives was stipulated. So the next year his foster-people sent Simon home. When he arrived at Fort Duquesne, now become Fort Pitt, he was reunited with his brothers and his mother, who had also been released by their captors.

The Girtys now made an at-

tempt to reestablish themselves on the white man's frontier. Simon and James became interpreters, for they were well-liked by the tribes and had some influence with them. Simon's experience among the tribes made him invaluable as a scout during Lord Dunmore's War, and in 1774 he was serving under Simon Kenton. Now between the two men there flowered a friendship that one day would cause Girty the renegade to save Kenton's life. Meantime, as the war continued, Girty was promoted to a second-lieutenancy in Lord Dunmore's militia.

In the next few years Girty continued as an interpreter and made a number of journeys into the Ohio country. When the Revolution broke out he was associated with Alexander McKee, the deputy agent for Indian Affairs under the Crown. Because of this association the rebelling colonists accused him of disloyalty to their cause. Together with McKee he was jailed, but on trial was acquitted.

In 1777 Girty was working ardently to recruit for the colonies. He expected to receive a captaincy for his labors but did not get it, apparently still under suspicion. In March of the next year Girty, McKee and several others, who

had been similarly disappointed, left Pittsburgh for Detroit and there offered their services to the British General Henry Hamilton, the lieutenant-governor of Canada. It is futile to speculate what good work Girty might have done for the Revolutionary cause had he received the captaincy he so ardently desired. Apparently upon such turns of the wheel are the loyalties of men determined.

* * *

Professional shudderers have pictured Girty as the conscienceless leader of a large band of raiders. In their eagerness to make him out a depraved rascal they have hinted darkly at vile and evil deeds and, at least for the casual reader of history, have shaped him as an American Attila. But all that is romanticism.

First, Girty stands out as a traitor because his desertion made him somewhat a unique figure on the frontier; the majority of western backwoodsmen fought against the Crown. Perhaps if Girty had had a landed interest he, too, would have hesitated before leaving the colonists' camp.

Second, it can hardly be said that he turned on "his own blood" except as the bitterness of internecine warfare may have made him no more merciful than those

who opposed him; certainly he remained loyal to the British. Third, he was an interpreter and a paid agitator among the tribes and, despite his familiarity with Indian customs, it is to be doubted whether he could have at any time assumed the leadership of a band of braves. The Indians simply were not so gullible, nor did they admire the palefaces to such an extent, that they would willingly have risen to follow a "white renegade." Nevertheless, Girty was no doubt a vengeful foe, increasingly, as the years passed, full of bitterness toward the Americans.

Girty was with the Mingo Indians in the fall of 1778 when a prisoner was brought in. Inasmuch as it was his task to secure information on the strength of the frontier stations in Kentucky he proceeded to question the captive. To his amazement he discovered that the man was Simon Kenton, then known on the border as Samuel Butler, an old friend under whom he had served in Lord Dunmore's War. The scout had been condemned to die. But now Girty addressed the Indian council, made an impassioned plea for Kenton's life, and succeeded in saving his friend from the stake.

When some time later another council decided to burn the

prisoner, Girty realized that he could not hope to win a second reprieve but cunningly suggested that the prisoner be paraded through the other towns in the region and, particularly, that he be taken to the town where Chief Logan resided, knowing very well Logan's reputation for clemency to prisoners. His proposal was accepted and, as Girty had surmised, it was Logan who saved Kenton's life the next time.

But the renegade continued to stir up the tribes against the Americans, a task that was not altogether difficult because the white bordermen hated Indians indiscriminately and committed such crimes against the "friendlies" that the "hostiles" were never slow to take to the warpath in revenge. His activities against Fort Laurens, his participation in the attack on David Rogers' party in October, 1779, his presence at the attack on Ruddle's Station, which ended in a massacre after Ruddle had surrendered, blackened Girty's already dark-stained name. Pennsylvania had a standing offer of \$800 for his head.

But the villain would not stay villain. For in the midst of it all he seems to have paused long enough to save the life of a youth named Henry Baker, who had

been captured by the Indians and doomed to die. However, in June, 1782, occurred the Crawford episode. Colonel Crawford and a small party, detached from the main body of a large force of American soldiers, were captured. Only recently Colonel Brodhead had burned Coshocton and murdered the Indians there: Crawford's captors were determined to take a cruel revenge.

In the midst of the hellish tortures inflicted on him, Crawford asked for Girty. By one account Girty not only made no attempt to save him but is supposed to have stood by and laughed fiendishly while Crawford was cruelly mutilated and finally burned to death. But it is doubtful whether Girty could, by any pleas, have saved the life of so important a prisoner. Girty may have been present at the horrible spectacle but that he, who saved the lives of Kenton and of other Indian prisoners, should have relished it seems more romanticism.

When the Revolutionary War was over Girty married a young white girl who had been adopted by Delawares and, retiring on half-pay from the British government, settled down on the Canadian side of the Detroit River. But his infamy seemed to increase

with the years. Of course, he still continued to agitate among the Indian tribes. In 1786 he attended the meeting at Niagara when Sir John Johnson and Brant, the Mohawk chief, talked of a great confederacy against the Americans.

By this time Girty was a man of reputation among the tribes who favored the British. In the next decades of border warfare he is again charged with having led bands of merciless raiders. At Dunlap's Station he was allegedly present when a white prisoner was burned in view of the stockades. Then he was with the Wyandottes when the Indians attacked and nearly wiped out General Arthur St. Clair and his command, a defeat almost as disastrous as Braddock's.

In midwinter, 1818, Girty took a fever and shortly thereafter, on February 18, died in his seventy-seventh year. It would be interesting to know how many blood-curdling dime novels old Girty inspired. For the writers of melodrama accepted him and to this day — in their works — Simon Girty skulks, scalping-knife between his teeth, a pack of blood-thirsty savages on his leash, ready to pounce upon helpless settlers.

—PHILIP PAUL DANIELS

THE SERPENT IN THE CORN

*THE BIRD FLUTTERED MID-AIR, BETWEEN THE SNAKE
AND THE NEST, AND VOICED HER CRY OF ALARM*



THE nest was attached to the outermost twigs of the most obscure branch in the fig tree. The two birds had chosen this location after long deliberation, with many future factors in view. First, it could not be seen by hawks above; and though a cat on the ground might have noticed it, the limb would not have supported him so far out. Nor could the cat have jumped at the nest without being stopped by other branches cunningly intervening between the nest and the nearest solid footing. Secondly, there was food near. Corn in flower surrounded the tree, and it harbored worms and bugs. A hundred feet away, a ditch provided flowing water. Also, around the nest were many nearly horizontal branches where young birds learning to hop might practice without peril. Finally, the nest was on the south side of the tree.

The female mocking bird sat on the nest with plumage swollen

out to warm the eggs well. She was relaxed, but her eyes shone steadily. The male bird had strayed to a sapling across the field. Here against the pale sky he was singing impudently. His phrases were a whimsical mixture of purity and discord, sounding rather droll beside the prim and formal tune being repeated over and over by a Carolina wren.

The morning sun was hot. The bees ignored the corn. Close to the earth where the bluish mists of the night still hovered, short pea vines climbed the corn. In the dampness they liberated a cordial smell, inviting the greedy bees. Among them a chicken-snake lay motionless, almost the same color as the earth. Her body had the slickness of a serviceable and well-greased lash—so limber that the contour of a lump of loam she lay across was repeated in her form. Close behind the snake was a rumpled tube of greyish membrane, the skin she had shed after

hours of labor, and had now forgotten. Sight had returned to her eyes. She was ready to eat.

Through the leaves the snake gazed a long time up into the tree. She saw part of the nest and the tip of a protruding tail feather. Again and again she stuck out her tongue to listen. There was only the ever-present background of innocent sound made by the mingling of bee wings, the crackling of the armor of diligent beetles underground, the rasping of leaves grazing one another, and far away the purling of ditchwater vaulting a stone. . . . The snake moved. Slowly in her comfortable new skin she glided around a lofty clod.

Up in the nest the female bird squirmed, lifted her legs, settled more comfortably. Movements were going on beneath her. All night long she had felt the good sound of tapping within her four eggs. Now one of the eggs was severed, and its occupant had come out. The hatchling lay on its back, weakly clawing the hot flesh above until it succeeded in turning over. Then it lay exhausted, asleep. The mother rose and pecked at the discarded shell, devouring half of it.

The snake below saw the agitation of the tail feathers above. Her tail trembled. Her nervous tongue

darted out several times, and a kink in her body straightened quietly. She raised up to look over the grass in all directions, then hastened across the sunny opening and hid in the blackberry bush at the foot of the tree. Soon her head came out of the bush and rested on a twig, pointed upward. Here it remained for two hours, pointed toward the nest, being withdrawn only when the male bird made his brief visits to the tree.

★ ★ ★

In the afternoon the mother bird left her nest for food. First she hopped to a branch a few feet away, shook and combed her feathers. She moved higher, and cocked one eye this way and that. She returned to the nest, stood there a moment, then executed a slow and delicate fall to the ground, and made a loud kissing sound to attract her mate. The male bird returned and joined her. He left her and perched on the bush, standing but a few inches from where the snake's head was concealed beneath the leaves. Then together they flew into the corn. When they were deep among the corn rows, the female found a cutworm, and after a short chase captured a cricket. Meanwhile, the snake had climbed

halfway up the trunk of the tree.

The trunk was oblique. On this slanting bulge the snake's scales took an easy hold. Near the fork of the tree, beneath a short branch bearing dense foliage, she coiled to hide. No sooner had she gained this cover than the mother bird came to examine the nest.

The hatchling in the nest was dry, and stronger. The mother saw it trying to raise its head. Once with the cumbersome head finally lifted, it opened its mouth for the first time, exposing a deep, bright yellow cavern almost as large as the head itself. The head fell back to rest upon the eggs. The mother bird dropped from the tree and dove down into the cornfield. The male bird soon came and sat near the nest. In wobbling jerks the hatchling balanced its head on the thin neck, and again experimented with the opening of its mouth. The father jumped to a higher limb and sang with comical gusto, interspersing his song with sounds not at all birdlike. After this he flew gaily over the cornfield to the distant farmhouse and lit on a windowsill of the shed behind the house.

The snake was out of her shelter. She moved up to the fork. Her quivering head leaned far out sideways in the shape of a

hook, pointed toward the nest. Her tongue slid in and out continuously. Meanwhile a cloud had covered the sun. Under the leaves it grew darker, while a soft wind flowed through the tree. The snake crept out until she was within a foot of the nest. Here one-third of her body, the tail part, dropped and dangled, then was jerked up to wrap around the limb. Her head stole forth along the limb, quivering. In the nest the young bird raised and awkwardly balanced its head.

There was a sudden raucous cry of alarm, answered immediately from the farmhouse. The mother bird had come.

In the gloom the snake coiled back as subtly as a wisp of floating smoke. She took a firmer grip on the limb, shuddered and opened her jaws halfway. The mother bird fluttered midair between the snake and the nest, repeating her strident call. The male bird dashed into the tree and joined her.

Now the battle began. Sometimes together, sometimes separately the birds would fly to within a few inches of the snake's mouth, slashing with beak and claw. Other mocking birds in the vicinity had heard the alarm and were coming to join the fray. Soon the tree was filled with

clamorous birds, whirring wings and harsh cries, and the identity of the nesting pair was lost among the flock. In this fierce din the snake made no movement, except when one of the attackers came too close. Then she would open her mouth wider. Occasionally the hatchling in the nest would lift its head stupidly, then fall back to rest.

Presently the snake, her head still lifted and jaws open, moved closer to the nest. While she was winding her body around a branch for purchase, a bolder one of the shrill defenders pecked her body near the tail. Another, then another fell upon that part of her, but the soft insectivorous beaks did no damage. While fully a dozen screaming birds danced over her head, the snake reached into the nest and plucked out the hatchling.

All the birds were shrieking madly. A beak struck the snake's head. The air had darkened considerably, and rain was falling. Another glancing blow struck the snake's head. She quietly withdrew from the limb. Once three of the frenzied birds collided over her, and one of them fell across her head. The prey fell from her mouth. It struck the thorny bush at the foot of the tree, rolled over

and dropped through the green tangle to the ground. Followed by the leaping birds, the snake glided down to the fork of the tree, then dropped, landing on the bush and quickly disappearing beneath its folds.

The rain roared out of the east. The drenched corn-leaves flapped wildly. Many of the birds hopped about the bush for a while, still screaming. But soon, one by one they began to leave, until only the father bird remained, skipping about, cocking his head sideways, trying to see what was going on under the bush. The slanting threads of rain fell about him and broke into spray curving upward. He hopped on top of the bush and sat there silently, with beads of rain dripping off his tail. Once he flew up into the tree to look at his mate on the nest, then returned to the bush.

The snake remained under the bush a long time. At sunset the reddish light glittered on her body as she slipped from hiding and wriggled along the ditch bank to the canal behind the field. Under the bridge the sunlight was warm.

Back in the fig tree, the mother bird sat calmly on the nest. In the three eggs under her she felt the good sound of tapping.

—E. P. O'DONNELL

INCIDENT IN VIENNA

*IT WAS ONLY A NORMAL HUMAN GESTURE, BUT IT
WAS ENOUGH TO RESTORE A SHATTERED FAITH*



THERE isn't much to this story. Absurdly though, it means a great deal to me. For when it happened, it revived a faith which, I believed, had died within me.

* * *

They arrested Professor Ebert at four in the morning. There was nothing unusual about that. It was happening to hundreds of people in Vienna every morning.

By six of the evening we had found out where they had taken him, and old Mrs. Ebert immediately decided to go and try to get some woolens through to him, in spite of her sixty-three years. So we fixed up a bundle and sent her off by taxi, for she refused to have any of us come with her.

When she drove up in front of the prison gates, the S.S. men on duty jeered at the old lady with a bundle. When she started to pay for her fare, one of them snatched the purse from her hand and emptied its contents—two hundred marks—into the driver's lap.

"If the old hag can drive here in a taxi, she can afford to pay for it. The driver wants to live too, don't you, Volksgenosse?"

Old Mrs. Ebert stood in the queue for hours, only to be told by the authorities that no parcels whatsoever could be delivered to prisoners. So, in the middle of the night, she started to walk her way home, miserable, dejected, alone. Two or three blocks away a man stepped from a dark doorway:

"Give me that parcel, lady," he said. "Get into the car, I'll take you home. Here's your two hundred marks. Sorry, I couldn't refuse to take it, when those swine shoved it on me."

A few days later I left Vienna for good. That man was one of the last I shook hands with there, and it is to him that I owe the belief that Vienna, my old Vienna, is still alive.

I owe it to him that I still can love Vienna.

—COUNT FERDINAND CZERNIN

A NOTE ON RACHMANINOFF

*UNSTINTED APPLAUSE IS HIS FOR THE ASKING,
BUT TO HIS EARS ITS RING HAS A HOLLOW SOUND*



APINE pulled up by its roots, an exile thirsting for the soil from which he sprang, a living corpse: this is the creative Rachmaninoff. What he might have written had conditions been different, had the Revolution come later, no one can know. He remains an iconoclast, an enigma.

Landing at Hoboken on the eve of Armistice Day, 1918, he came to a lunatic asylum. "Men, women and children turned out on the streets, sang, danced, yelled . . . pistols went off and autos raced around with tin cans bouncing behind . . . Newsboys and stockbrokers wept on each other's shoulders and elderly, unapproachable bank presidents danced the can-can with typists and telephone girls." But Rachmaninoff was inconsolable. He looked down, shook his head and muttered: "There is no Russia!"

He was an outcast, a banished spirit, a man without a country. No alien land has or could nourish

him. His voice, the far-away look in his eyes, bespeak a nostalgia, an incurable hunger for vast, lonely plains, an overcast sky, marsh-birds, the Volchov, the Vistula and the Volga . . . the great tolling bells, the myths and legends . . . Old Russia that was.

Its collapse accounts, in large part for his frustration, his failure. As a youth, much was expected of him. The white-haired boy of the Moscow clique, he was destined to surpass Tchaikovsky. The older men said his place in history was secure, that he would sum up all that the "mighty handful" before him had begun. His compositions were everywhere applauded. His music was sincere, full of promise, appealing, deftly and dexterously fashioned.

It is still popular with the crowd. Its clangor and sonorous banalities, its Byronic melancholy and unfailing flow of melody, catch the uninitiated ear. But it is dated. His later works are diffuse, unequal,

need shears. Filled with sentimentality of third or fourth order, they give the impression of tired, misplaced strength. In them there is no rude, large-hearted speech, no deep, child-like spontaneity, no all-pervasive conviction. They are, as a penetrating connoisseur remarked, "Tchaikovsky without the hysteria and without the energy . . . a mournful banqueting on jam and honey . . . filled with the sadness distilled by all things that are a little useless." Rachmaninoff as a composer is no more than a pale shadow of his great predecessors.

★ ★ ★

As a piano virtuoso, he is undisputed master of his instrument. Penniless when he crossed the border of his native land for the last time, he chose to make his way with his two hands. The Cincinnati and Boston Orchestras both invited him to become their permanent leader (in Boston he would have succeeded Dr. Karl Muck), but a hundred and ten concerts a season was more than he could face. His repertoire, both as a conductor and pianist, was limited, though as a soloist he could appear in many cities and repeat one program. Musicians everywhere flocked to his recitals: they were eager to hear how a matured artist

of his pronounced individuality would approach the masterpieces of piano literature. The larger public, who had heard or had banged out for themselves his *C-sharp minor prelude*, wanted to see him and hear him play it. Both remained to cheer. But to Rachmaninoff, their plaudits were empty. He was—and is—a disappointed composer.

Season after season he has made the rounds, from railroad station to concert hall and back again in city after city. Naturally taciturn and retiring, he has withdrawn more and more into himself. He hates gushing flattery. As an undergraduate, I accompanied him to his hotel after a campus concert. Some students waited in the lobby for his autograph. As the elevator started up, he confided slowly in a monotone that made me want to jump down the shaft: "I abhor people!"

A sphinx, he scares people by saying nothing. He will not trouble to be trifling. He either says what he thinks, or nothing at all. Of the unspoken work, he is master. His intimates call him "Uncle Buddha." He can keep a secret forever. As he obviously knows much more than he tells, he seems all-wise. He comes on to a stage with a slow, tired walk, looking exactly like an escaped convict, and folds

his long body and legs before the piano as though he were a pocket-knife. His playing has something of the heat of cold marble. There is nothing he cannot do at the instrument. His technic has been acquired over a lifetime; he has taken no short cuts. The plastic clarity and calm reserve with which he carves epic after epic in tone are unmatched. But he plays as if under protest. He would rather compose.

In a profession whose life-blood is publicity, he will have none. He never gives interviews and, with him, never means *never*. One-fiftieth as many stories are sent out about him as about Toscanini. He alone of the great pianists has consistently said "No" to broadcasting. "The radio? It is awful. It gives only half the music," he says. "The artist is not there; his personality, which makes the piece, is absent. And for the artist, it is a nightmare. He has no contact with his audience. The gramophone is the same, but it has some justification as it preserves a piece of music as it was played."

Rachmaninoff has no need for companionship. He spends many hours alone and is content to be away from the centers of professional activity. He avoids music's great and near-great. He belongs

to no organization. He refuses to join with fellow artists even for charity. He is not unkind, and upon occasion will take considerable pains to instruct and help young artists. Underneath, he conceals a warm, vital and friendly streak. He is not jealous, has often acclaimed Josef Hofmann as the finest of living pianists.

As a child, Rachmaninoff was undisciplined and lazy. He hated theory and textbooks, preferred ice-skating and jumping on and off the horse-drawn trams along Nevsky Prospect to practice at the Conservatory. He was a good swimmer and spent days lying along the banks of the river, dreaming after the fashion of the Slav. It was when he came under the discipline of Sverev, the Lechestizky of Moscow, that he turned into a quiet, reserved and sober boy who worked day and night on music.

Rachmaninoff's thorough training stood him in good stead. His knowledge and phenomenal ear are today the terror of orchestral musicians and conductors. If he chooses, he can be rude—and often is—stopping abruptly in rehearsal and embarrassing conductor and ensemble by pointing out a mistake that had passed unnoticed. It is said that he is the only per-

former whom Leopold Stokowski fears.

Secure as is his position in public favor and comprehensive as is his knowledge, Rachmaninoff is filled with questionings, gropings, doubts. He has qualms of conscience, remorse, regrets.

Despise though he does the Bolsheviks, Rachmaninoff can never forget that he was born, that he is, a Russian. He suffers because his music is not heard in his native land—and more because he cannot visit it, because Moscow newspapers call him "the former bard of the Russian wholesale merchants and the bourgeoisie—a composer who was played out long ago and whose music is that of an insignificant imitator and reactionary; a former estate owner who, as recently as 1918, burned with hatred of Russia when the peasants took away his land" . . . because

he is known among his people as "the author of works which, in their emotional and mental effects are bourgeois . . . a servant and tool of the worst enemies of the Proletariat—the world Bourgeoisie, and world capitalism."

More than that, there is the dilemma the Revolution wrought in his own spirit. Today, when the greater part of his work is past, he confesses, "I am constantly troubled by the misgiving that, in entering into too many fields, I have failed to make the best of my life. In the old Russian phrase, I have 'hunted three hares.' Can I be sure that I have killed one of them?"

Unfortunately, not the one he wished to kill. And, therefore, Rachmaninoff remains the most forbidding, the loneliest, the unhappiest of living musicians.

—CARLETON SMITH

ANSWERS TO QUESTIONS ON PAGES 98-101

1. A	11. A	21. C	31. B	41. A
2. B	12. B	22. A	32. C	42. B
3. C	13. B	23. C	33. B	43. C
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6. A	16. A	26. C	36. B	46. C
7. A	17. C	27. A	37. C	47. A
8. B	18. B	28. A	38. A	48. A
9. C	19. B.	29. C	39. C	49. B
10. C	20. A	30. A	40. A	50. C

Hear, ye! There is never any too much love lost between the editorial

and business departments of a magazine. Only the vague thought, bobbing up opportunely in the hidden recesses of the brain, that the members of both departments are working for the same organization saves them from frequently coming to blows.

You might think that, since Coronet carries no advertising, the chief point of conflict would be removed. For it is just when the business boys have the Pointless Pencil Company on the verge of signing a three-year contract for thirty-six double spreads (in color, with metallic ink) that the editorial boys come out with their article leaving little doubt that the paint used on all pencils contains a deadly poison.

But even without advertising we still manage to have our share of internecine warfare around here, lending credence to the theory that the conflict is based primarily on a difference in temperaments. Briefly, as we see it, the editorial staff is composed of virtuous, high-minded, chivalrous, noble, upright, magnanimous souls, whereas the business department is made up of boorish, rascally, graceless, mercenary, sin-

ister blackguards. You could hardly expect such opposite types to agree about anything.

Every once in a while the business department tries to invade this page to make a semi-commercial announcement. They are practically insidious about it. They dog our footsteps. "How about an announcement on indexes to Coronet?" they say. "We ran one two years ago," we reply. "People forget, you know," they point out sententiously.

Then they send us little intra-office memos, innocently worded to allay our suspicions. "You will recall our discussion about an announcement on indexes. We suggest, if it is agreeable with you, that this be run in the forthcoming issue. We are making our plans accordingly. Thanks a lot." Oh, they're shrewd about it, all right.

This sort of subterfuge naturally gets us down. Finally, being virtuous, high-minded, chivalrous, noble, upright and magnanimous, we insisted that they come out in the open on this matter. They did, and we promptly lost the argument. So here's their confounded announcement:

Complete indexes for each volume (six issues) of Coronet will be sent free to subscribers upon request.



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MARCH

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